

SP 5 1-14
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

25 JANUARY 1954

50¢ per copy • \$8 per year

Kowh

M A H A

**"America's Most
Listened-To Independent
Station!"**

THE largest total audience of any Omaha station . . . the largest share of audience, of any independent station in America. Can there be any question what station is the top buy in the Omaha-Council Bluffs area? Not according to media buyers. The Bolling Company, over! Ask our national representatives, The Bolling Company, for proof . . . their files are bulging with it!

NBC GENERAL LIBRARY

The "Gruesome Twosome"...to Competition!

IN last place four months ago, WTIx now sports the *top morning New Orleans Hooper* (December, 1953)! Hang on to your hats, but not your budget bucks . . . this station is going places in a hurry! Rates? A few bucks lands you a whale of a chunk of New Orleans air!

Check with our newly appointed national representative, Adam J. Young, Jr., for details. With these top ratings, your investment today will pay tremendous listener-dividends tomorrow!

**The Independent
with New Orleans'
Top Morning Hooper!**



HOW BAB HELPS THE ADVERTISER

page 27

Wheatena sells "not
breakfast" habit
with spot radio

page 31

How much can
you rely on ratings?

page 34

1954 REPORT ON TV FILM

starts page 51

Color tv: what
part does it play
in tv film picture?

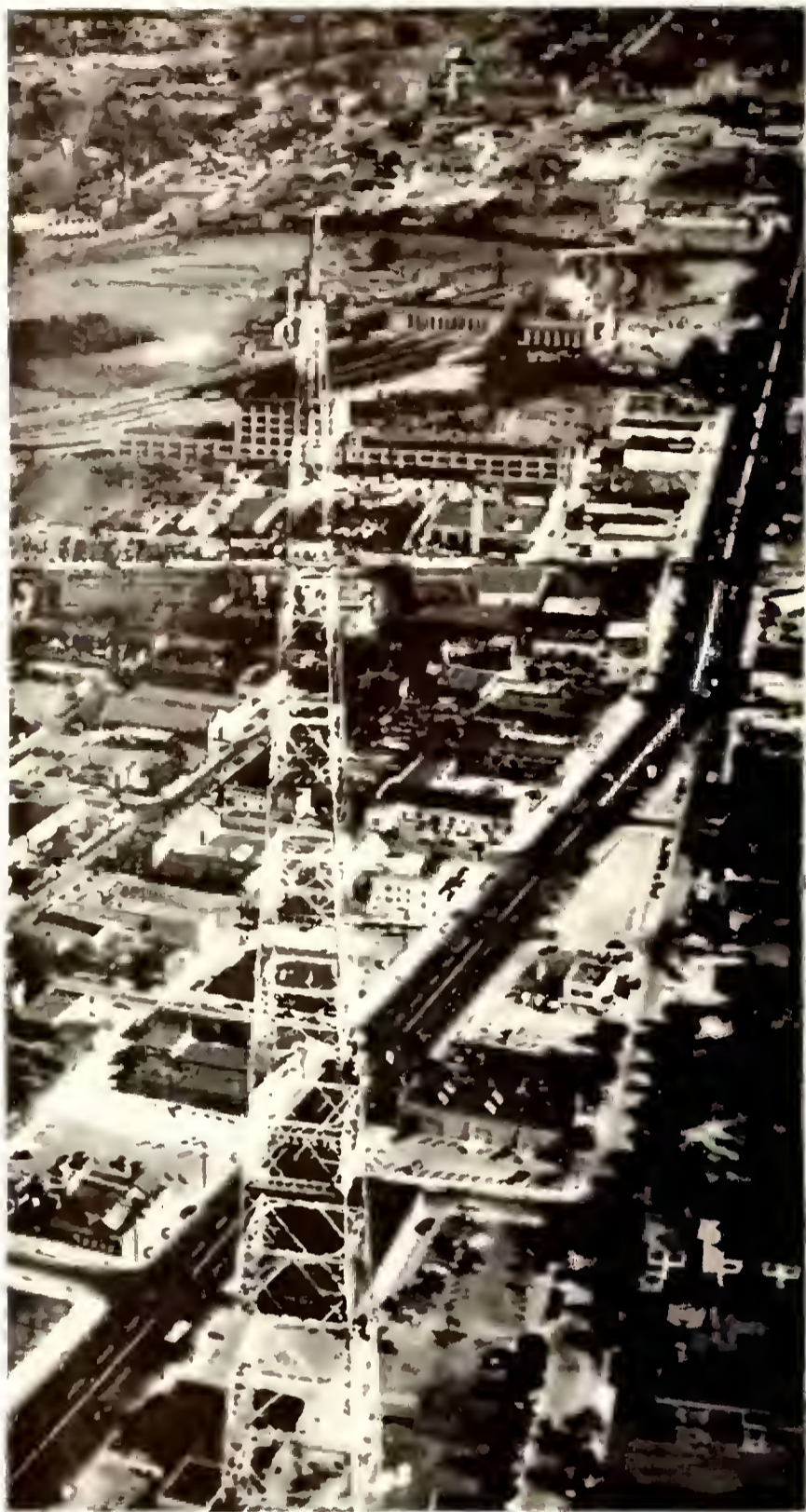
page 54

How well do reruns
of tv film shows do?

page 56

Film programs chart:
producers, syndica-
tors, costs

page 67



WJVR

CHANNEL 6 RICHMOND, VA.

now

MAXIMUM POWER

100,000 Watts

MAXIMUM HEIGHT

1049 Foot Antenna

LOCATED IN THE GEOGRAPHICAL
CENTER OF THE CITY

Not a half station located on
the Atlantic Coast, but a whole Station
Located 100 miles from the Coast in the
State's Capitol, RICHMOND, VA.

Statewide Coverage

actual photo of the new 1049 ft.
Self-Supporting Tower



CHANNEL
WJVR 6

Service from all four Networks
Represented Nationally by Blair TV. Inc.
Wilbur M. Havens - Station Manager
Havens & Martin Inc. - Richmond, Va.

REPORT TO SPONSORS 25 JANUARY 1954

Do young women tune soapers?

Big soap opera sponsor is studying audience composition figures of its daytime radio strips. Company execs are mulling whether firm has "skipped a generation" by sticking to soap operas. Figures show percentage of older women listening to radio tearjerkers is high with many younger women preferring d.j. fare.

-SR-

L&M has no super filter

Cunningham & Walsh upper echelon says story making rounds that Liggett & Myers has new "chemical filter" cigarette has no basis. Story about super filter was termed explanation for L&M's failure to join Tobacco Council cancer research effort. C&W key men were surprised when decision to drop Godfrey came suddenly from L&M after prolonged discussion. Firm is shopping now for daytime and evening tv shows.

-SR-

Nash can't find tv show slot

Merger of Hudson with Nash-Kelvinator is not expected to have immediate impact on air advertising. N-K, which sells its refrigerators on CBS TV's "Omnibus," still wants network tv show for Nash cars. But it can't find satisfactory slot. Both Hudson and Nash are heavy users of spot. Likelihood is Hudson cars will gradually drop out of picture.

-SR-

Merger may spur more air use

If Hudson account is lost by Brooke, Smith, French & Dorrance, effect on agency won't be serious. Geyer, Nash-Kelvinator agency, would suffer more by loss of account. Behind merger was drop in market share of both cars last year. Hudson, particularly, has slipped badly. Firm ranked 15th in sales in '53, 9th in '46. Possibility other mergers are coming among auto independents has personnel in their agencies sitting on edge of chairs. Net result of multiple mergers may be increase in air budgets all around as Big Three move to combat stronger firms created by mergers.

-SR-

Tatham-Laird billings jump

Tatham-Laird, Chicago, is moving up fast among agencies making heavy use of radio, tv. Firm started placing business for 3 new air-spending accounts first week in January: (1) Wander Co.'s Ovaltine, other products; (2) Simoniz Co.'s Hilite and Body Guard; (3) Abbott Labs. Sucaryl. Agency's billings have almost tripled in past 3 years, are near \$14 million with perhaps 2/3 of total from radio and tv.

-SR-

Air gets coffee in stores

First 3 days of Chock Full o' Nuts coffee campaign in N.Y.C. you couldn't buy brand. Restaurant chain started new coffee's heavy air campaign early so consumers would ask for brand, help force distribution. Now spending at rate of \$250,000 on WNBC, WNBT, brand got "95% distribution" quickly. Sponsor's wife is star of company's tv show. Agency for Chock Full o' Nuts is Frederick Clinton Co.

REPORT TO SPONSORS for 25 January 1954

BAB, SRA go direct to client Job of selling radio is being taken on more and more directly by trade groups. Both BAB (see page 27) and SRA are stepping up direct bids to advertiser. BAB's long-planned campaign to make "big retailer" big radio customer got underway last week in 6-city offensive. Kevin Sweeney, new BAB president, is in process of visiting San Francisco, Seattle, Portland, Salt Lake City, Denver, Baltimore to present radio's new selling arguments to major retailers.

-SR-

Admen hush over Godfrey Most executives at agencies with Godfrey clients scuttle for cover if you ask whether latest Godfrey hassle worries them. But Y&R official made this statement: "Godfrey's a great salesman. That's our prime concern." Y&R has bought morning Godfrey show, recently dropped by Liggett & Myers, for Bristol-Myers.

-SR-

Personal set revolution grows Radio's personal set listening trend, which has revolutionized nature of medium, is getting added impetus from engineers. Emerson will put out low-priced table model with personal listening attachment that's light, attractive unlike old ear phones. Second attachment for personal listening slips under pillow. But biggest growth in personal listening will come when printed circuits, transistors cut size so that everyone can carry own set.

-SR-

Local color tv on its way Among first stations to get color cameras from RCA so they can originate colorcasts locally will be: WKY-TV, Oklahoma City; WBAP-TV, Ft. Worth; WBEN-TV, Buffalo; WTMJ-TV, Milwaukee; WCCO-TV, Minneapolis; KTLA, Los Angeles. These stations, says RCA, should have equipment in first quarter 1954.

-SR-

Who's New in Film Syndication Predictions tv film syndication business would wind up in lap of Hollywood majors have not panned out. Most new firms today enter field from 3 directions: (1) privately financed independent producers like Bernard Prockter's First National; (2) star talent investing in tv like Ella Raines' Cornwall productions; (3) broadcasters getting into film to insure good supply of product, like Vitapix operation in which stations own stock, and General Teleradio's planned syndication operation. (For searching film report see section starting 51.)

-SR-

Radio set sales jump in tv cities You can win bets on who pays for lunch with this question: Do people buy many radio sets in mature television markets? Answer is that in 15 top U.S. markets populationwise 38.5% more radios were sold in '53 than in '52 (first 39 weeks). See chart on page 30.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
P. Ballantine & Sons, Newark, NJ	Beer	J. Walter Thompson, NY	Eastern Seaboard radio and tv mkts	Radio and tv: 20-sec, 60-sec anncts: mid-Jan: 52 wks
Carter Prods, NY	Arrid. Rise, Carter's Little Liver Pills	SSCB, NY	Selected mkts, to expand to 20 major mkts	Tv: 1/2-hr film prog: 1 Apr: 52 wks
Economics Labs, Minneapolis, Minn	Soilax	Scheideler, Beck & Werner, NY	20 tv mkts all over the country	Tv: 3 to 5 min film anncts a wk: 1 Feb: 13 wks
McCormick & Co, Baltimore	Tea and spices	Cecil & Presbrey, NY	31 radio and tv mkts, Eastern Seaboard and Southwest	Radio and Tv: 60-sec live dayti anncts: 18 Jan: 13 wks
Nestle Co, White Plains, NY	Cookie-Mix, Semi-Sweet	Cecil & Presbrey, NY	25 Midwestern radio stns	Radio: 60-sec dayti anncts: 8 Feb: 10 wks



They live on the Pacific Coast...

They listen to Don Lee

Don Lee IS Pacific Coast Radio

Of the four major networks, *only one* has stations in the 45 important Pacific Coast markets — DON LEE, the nation's greatest regional network.

Mutual
DON LEE
RADIO

*Don Lee Broadcasting System
Hollywood 28, California,
represented nationally by
H-R Representatives, Inc.*

SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number
25 January 1954

ARTICLES

Do you get the most out of BAB services?

Broadcast Advertising Bureau aids available to clients, agencies include presentations tailored for your needs, cumulative audience studies, product information

27

Radio set sales lead tv by 69 % in big tv markets

CBS Radio Spot Sales study shows radio set sales were 69% above tv set sales for first 39 weeks of 1953. Study covers major U.S. markets

30

How Wheatena makes 'em eat breakfast

Buying early-morning radio time in order to reach the whole family, especially adults, is hot cereal firm's strategy. Wheatena uses about 110 stations nationally

31

What happens when you write to the sponsor?

SPONSOR editor sent postcards to 25 tv sponsors praising their programs, asking for literature or tickets. You'll be interested to learn how many of the group responded to this informal survey, and in what fashion

32

Ratings are here to stay, but . . .

Ward Dorrell, veteran researchman, now Research Director at John Blair, shows how ratings for the same program often vary widely

34

SPONSOR index for second half of 1953

Articles and departments are indexed here under convenient headings. Extra copies of this index are also available to subscribers without charge

109

1954 TV FILM SECTION

Over-all look at tv film program field

Major developments in the tv film field, including growth of the industry, sales patterns, programing developments, merchandising, key trends

52

Color tv and film

Round-up of latest data on what film programs are being shot in color, what the cost picture is, equipment and processing problems, advice to sponsors

54

Reruns of tv film shows

Latest research on how well reruns do, what pricing formulas are, how reruns figure in film industry financing

56

Costs of tv film shows

Charts, pictures give breakdown of exactly where the money goes

58

Tips on tv film program buying

10 tips from experts to would-be sponsors of tv film shows

62

Tv film programs listing

14 pages of charts showing what film programs are available to sponsors, who produces these programs, who syndicates them, how they range in cost

67

Tv film syndicators listing

Directory of syndicators is arranged alphabetically, includes sales contacts and phone numbers for easy reference

92

COMING

The tv film industry: commercials

SPONSOR covers all aspects of the film commercial field, including latest developments, production problems, producers, costs, effect of color, tips

8 Feb.

DEPARTMENTS

TIMEBUYERS AT WORK

AGENCY AD LIBS

49TH & MADISON

NEW AND RENEW

MR. SPONSOR, Henry Gellerman
P. S.

TV RESULTS

NEW TV STATIONS

FILM TOP 20

AGENCY PROFILE, L. T. Steele

SPONSOR ASKS

ROUND-UP

RADIO COMPARAGRAPH

NEWSMAKERS

SPONSOR SPEAKS

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Things have changed in ARKANSAS, too!

ALONG with so many other States in the South, Arkansas is a far better market than many old-timers think. One example: *Effective Buying Income per family is up 195.1% over ten years ago!**

You can reach almost *all* of Arkansas, now, with *one* radio station—50,000-watt KTHS in Little Rock, CBS, and the only Class 1-B Clear Channel station in the State. KTHS delivers *primary* daytime coverage of 250,694 radio homes. Secondary, *interference-free* daytime coverage includes 73 of the State's 75 counties and brings the number of radio homes up to a whopping 823,881!

Write direct or ask your Branham man for all the big KTHS facts, today.

Sales Management figures

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWKH, Shreveport
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*



KTHS

BROADCASTING FROM
LITTLE ROCK, ARKANSAS



**PACIFIC COAST'S
2nd
LARGEST MARKET**

**"OAKLAND
SAN FRANCISCO
BAY AREA"**

with KLX

The Bay Area's Dominant and
Only independent station
broadcasting

5000 WATTS

DAY and NIGHT



No. 1 in News • Sports • Music

THE TRIBUNE STATION

TRIBUNE TOWER
OAKLAND, CALIFORNIA

Represented Nationally by
Burns-Smith Company

Timebuyers at work



Marion E. Reuter, Young & Rubicam, Chicago, buys time for American Bakeries Co., makers of Grennan Cakes and Haystee Bread. "The main problem in buying for this account is the fact that distribution is in markets scattered across the country," Marion says. "Also, since we want to be on the housewife's mind year-round, I buy spot announcements and programming for this sponsor in four continuous 13-week cycles." This job keeps Marion constantly busy reviewing schedules and availabilities on stations throughout the country.



Jeanne Jaffe, Lennen & Newell, New York, feels cost-per-1,000 should be used as a yardstick in buying radio, but must not be the only determining factor. "A low cost-per-1,000 in the middle of a boxing match is fine," she says, "but not if you're selling baking flour." It's the combination of various yardsticks that assures a time-buyer of a good buy: a station's share of audience, relative strength of the competing station's programming, type of audience reached, strategy of competing product all as vital as cost-per-M.



Martin T. Kane Jr., Hewitt, Ogilvy, Benson & Mather, New York, thinks that the more a timebuyer knows about print media, the quicker will he grasp over-all strategy for a particular client. "Also, he'll be able to strengthen his own position," Martin adds, "and explain his choice of stations and adjacencies better, if he can show how they fit into the over-all plan." At his agency timebuyers are invited to attend print presentations, and Martin does so whenever possible. His accounts: Helena Rubinstein, Dunhill Cigarettes.



Sylvan Taplinger, director of radio-tv, Hirshon-Garfield, New York, feels combining power stations and small independents is the ideal way of covering a market for a regional spot client. "Of course," he adds, "some products just naturally seem to lend themselves to advertising over local stations predominantly. Take used cars, for example: Local d.j. shows are one of the most effective ways of promoting used car sales." However, he stresses both wide coverage and local impact for a successful regional radio campaign.

WHAM!

WHAM

RADIO
ROCHESTER, N. Y.

1180 kc

**PACKS
A SALES
PUNCH**



The new engineering reports now show WHAM-land has grown. This rapidly growing market packs a more than two billion annual sales potential. Area loyalties notwithstanding, people hear and shop from WHAM Radio as far east as Utica, west to Erie and south into Pennsylvania. More than 4½ million people live, work and buy in this area.

WHAM's market has everything—three of New York State's major metropolitan areas, highly profitable farms, twenty of the country's twenty-one principal industries, vacation playgrounds and homes.

Thousands and thousands of buyers throughout this territory comment daily, "We heard it on WHAM." It's a ready market to buy anything you have to sell.

*Put this 50,000 watt colossus to work
selling your product or service for you.*

LET WHAM SELL FOR YOU

• Write, Wire or
Phone **WHAM** or
Hollingbery for
Availabilities.

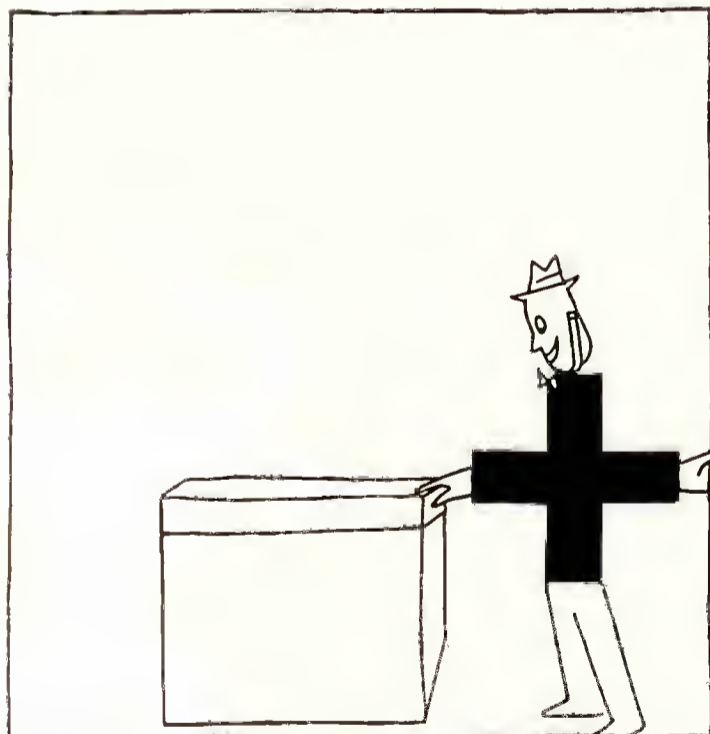


The **STROMBERG CARLSON** Station, Rochester, N.Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative

SURPRISE!

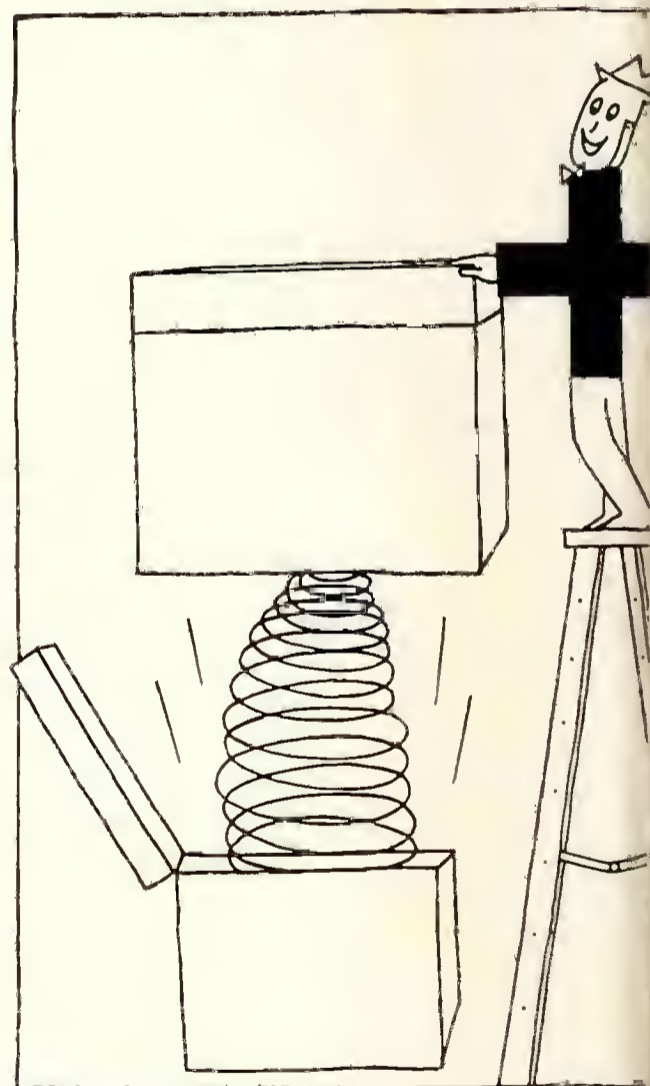
AUDIENCES 17% BIGGER HERE!

*Mister PLUS discloses
lively doings after dark on the
Mutual Radio Network*

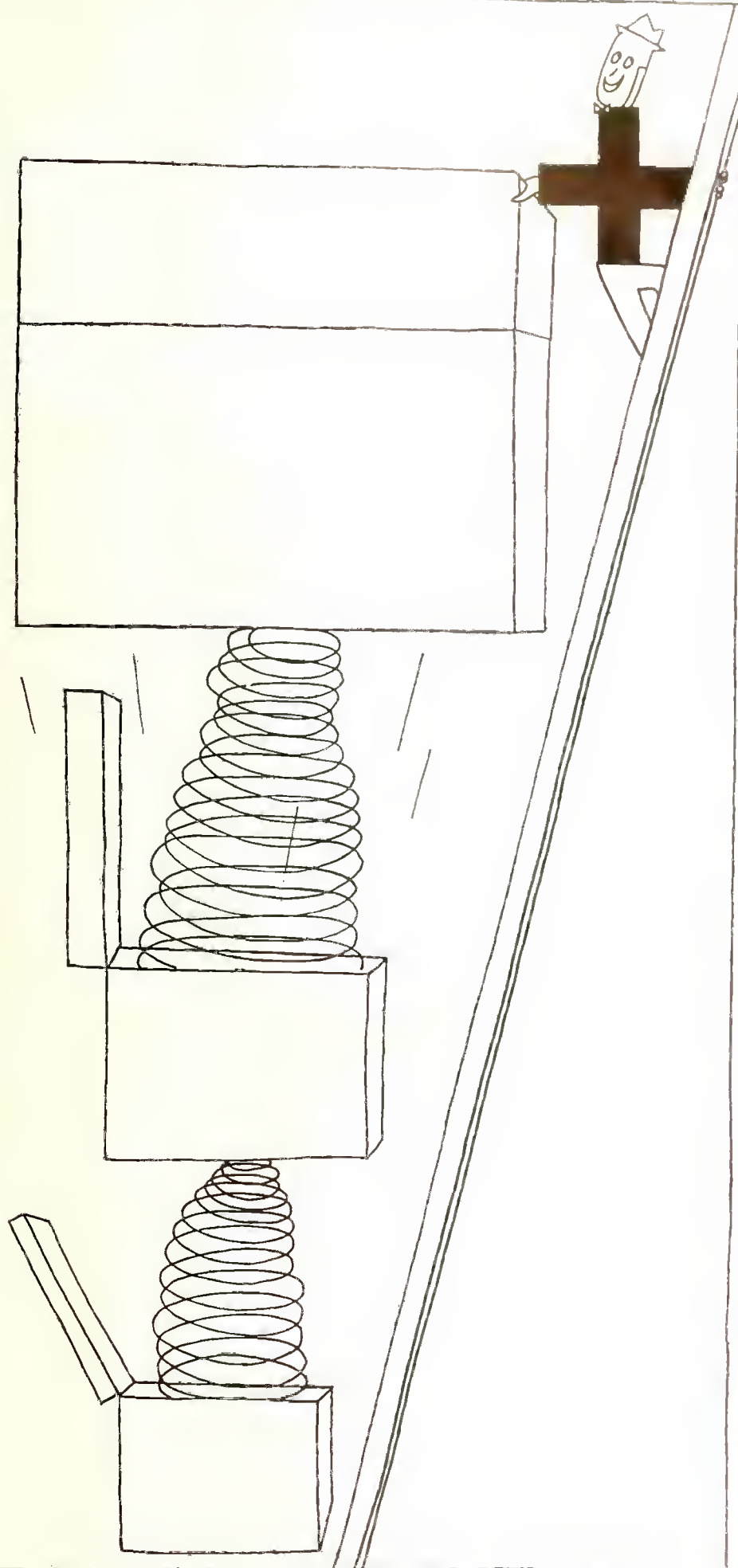


TIME: January, 1952.
EVENT: MBS presents *Multi-Message Plan*.
SCOPE: Ten star shows added to evening lineup; national participation provided in top five (Monday-Friday, 8 pm) for unprecedented cumulative-reach effectiveness.
RESULTS: First-year sponsors include *General Mills*, *R. J. Reynolds Tobacco* . . . total: 7.

*Nielsen Ratings. All commercial competition 8-8:30 p.m., Mon.-Fri., Jan.-Oct. '52 vs. Jan.-Oct. '53 (July-Sept. hiatus).



TIME: January, 1953.
EVENT: MBS improves *Multi-Message Plan*.
SCOPE: Nighttime radio given additional boost by revamp of 8 pm lineup on MBS; preceded by news and followed by star drama and quiz programs at 8:30.
RESULTS: Ratings soar 17% on MBS (off 13%, 25% 23% on other nets)*; 2nd-year sponsors: *Bromo-Seltzer*, *General Mills*, *Lever Bros.*, *P. & G.*, *Reynolds Tobacco* . . . total: 12



For immediate details on
remaining availabilities,
reach for your phone now:



TIME: January, 1954.
EVENT: MBS improves Multi-Message *further*.
SCOPE: Three strongest shows in '53 lineup now augmented by Squad Room and Madeleine Carroll; Multi-Message array now preceded by Perry Como and Eddie Fisher at 7:45 pm.
RESULTS: Still greater reach, economy, sales-profit for still more clients; better entertainment for more listeners; clearer proof of vitality of nighttime radio for ... *you*.

LO 4-8000 New York
WH 4-5060 Chicago
HO 2-2133 Los Angeles

"TO
PUSH
A PRODUCT
YOU GOTTA PUT
STRENGTH
BEHIND IT"



And we've got the muscle . . .
FOUR TOP DISC JOCKEYS,
whose programs establish
KSDO as San Diego's *first*
station . . . the one with *most*
listeners.*

May we show you how KSDO
can help you muscle-in on this
billion dollar market.

*HOOPER and
NIELSEN



Representatives

Fred Stubbins — Los Angeles
Doren McGovern — San Francisco
John E. Pearson, Co. — New York

AGENCY AD LIBS



by Bob Foreman

If in the following few paragraphs I sound like an expert in retail advertising, you can chalk it up to the three months in 1936 I put in wrapping stationery for a large New York department store. This experience gave me what is so often referred to as the "retail feel," a quality that evidently is lacking in so many advertising men and women these days according to the folks who work in the retail end of our business.

As an old department store man, therefore, I watched the recent retail rush to broadcast media which the New York City newspaper strike perpetrated. Bulwarking my own rich experience with the interesting discussion of this situation in this very magazine a few issues back [28 December, page 30]. I have come up with some thoughtful conclusions. To wit:

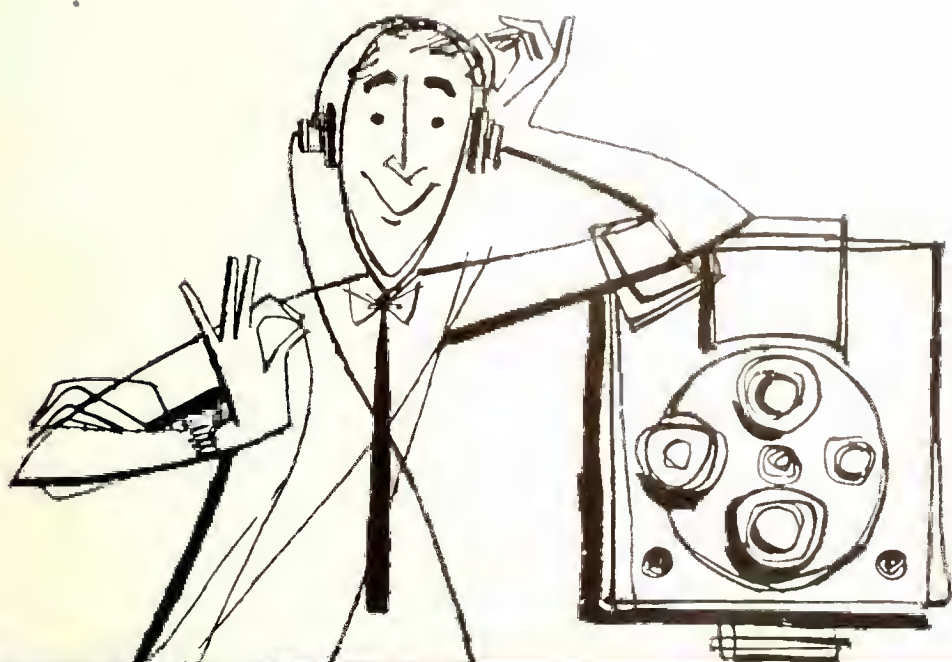
The copy used by most of the retailers during the strike was as unsuited to either radio or television as a one-minute radio spot would be running verbatim in newspapers. However, the reverse of this (running print copy over the air) seems to be about what most stores did.

I realize that they were pressed for time and that the copywriters who labor within earshot of the sales counters are perfectionists as well as perhaps neophytes when it comes to radio and television. But there must have been some better way to make up for this lack of experience and time especially at so crucial a period as just prior to the Christmas season. One store did. I understand, engage the services of an agency which gave them access to writers and production people who could approach broadcasting as an old and familiar friend rather than a fearsome new gimmick which might darn well work and, if so, cause upheaval in the store's ad department once management discovered the facts about it.

Since I also spent one summer (1933) as a runner in Wall Street, this, I believe, also gives me leave to analyze the financial overtones of the strike as they pertain to the retail sales curve (how's that for Wall Street phraseology?). However after reading everything from the *Wall Street Journal* to horoscopes I still can't figure out if the absence of newspapers helped or hurt department store sales. And I doubt if the stores know themselves.

If sales were actually down and this fact could be directly traced to the inability to put ads in print, it still doesn't mean

(Please turn to page 42)



Now every other TV home in Milwaukee enjoys top rated CBS programming on **WCAN-TV**. Conversions continue to soar! **235,000 UHF** sets and *only* 18 weeks on the air.

(Look to 60% by February 15th).

...in **MILWAUKEE**, Fastest Growing UHF Market in America
WCAN-TV LEADS in 13 out of 20- $\frac{1}{4}$ hours
 over other VHF Station!



Here's your chance to put your promotion dollars to work on **WCAN-TV** to show and sell your product in Milwaukee's fabulous billion dollar market. And, **WCAN-TV** helps you merchandise and promote your program on television . . . radio . . . in the newspaper and on carcards and billboards.

Write now for rate cards and success stories



Basic Optional



channel **25** Milwaukee

Represented Nationally by
 Alex Rosenman • 347 Madison Avenue
 New York, New York

*ARB Survey on
 5:30 — 6:30 P.M. Monday — Friday
 "Tales of the West" computed on basis
 20 quarter hours.

WHEN I SEENG SEÑOR THEY LEESTEN



HERE'S WHY . . .

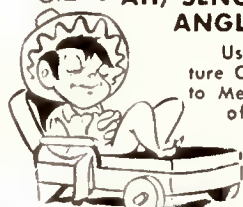
KIFN, and only KIFN, reaches more than 85,000 Spanish-speaking people in Phoenix and Central Arizona. This Spanish population spent nearly \$20,000,000 in retail sales during 1952. They account for nearly 20% of Arizona's population.

Remember, if you sell in Arizona . . . you should sell in Spanish. And to reach this rich market, you must use KIFN, Arizona's only full time Spanish language station.



PINTO BEANS? SI. SENOR, I LOVE THEM!

I helped sell 10 tons of them for Basha's Markets, Phoenix, during a recent week-end. Ask Mr. Ed Kearns at Basha's.



AH, SENOR, WHAT AN ANGLE FOR A SIESTA!

Using KIFN, Quality Furniture Company increased sales to Mexican people from 5% of volume to over 40% in two years. Ask Mr. Al Garcia, President.



SENORA COW, SHE NEVER GIVE MILK LIKE THEES!

In one year my listener sent 187,500 labels to Borden's Milk Company in return for china plates. Check with Mr. Sporleder at Borden's.

*Statistics from Valley National Bank Survey.

Ask These Yanquis About Me!

LOS ANGELES, CALIF.
HARLAN G. OAKES
AND ASSOCIATES
672 S. Lafayette
Park Place

NEW YORK,
N. Y.
NATIONAL
TIME SALES
17 E. 42nd St.

KIFN

"LA VOZ MEXICANA"
860 Kilocycles • 1000 Watts
REACHING PHOENIX, AND
ALL OF CENTRAL ARIZONA

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

ALL-MEDIA STUDY

Please reserve for us three copies of SPONSOR's All-Media Evaluation Study. SPONSOR's media studies are the big bargain in research!

JOSEPH KATZ
President
The Joseph Katz Co.
Baltimore

SPONSOR's All-Media Study will be published in book form later in the year. Reservations are acceptable now by writing to 10 East 49 St., New York 17.

READERS' SERVICE

My thanks to SPONSOR and Augusta Shearman for sending me additional information in response to my letter requesting data on the subject of repeating radio and tv commercials.

You ought to feel good about being consulted so many times for the answers to these many problems. In our own case you are the only publication we ever write in this regard, and you always come up with the answers.

Thank you again for your fine co-operation.

ED LA GRAVE JR.
Account Executive
Lessing Advertising
Des Moines

NEWSPAPER STRIKE

Congratulations as usual on your top-notch coverage of radio and tv in the New York newspaper strike. In the entertaining picture strip that accompanied the story ["What happened on the air when N. Y. C. newspapers went on strike," 28 December 1953, page 30], you quote WCBS as claiming a record by getting an announcement on the air within 40 minutes after the order was placed.

On November 21 the Harwood Martin Agency called us at 9:58 a.m. to place an order for our mutual client, the Woodward & Lothrop Department Store. There had been a slip in placing a newspaper ad announcing that Santa Claus had arrived at the store that very Saturday morning. The first Woodward & Lothrop announcement of Santa's arrival was read over WGMS

at 10:04 a.m. From copy taken over the telephone and handed to our announcer just as he was completing the newscast for another client the elapsed time was six and one-half minutes.

M. ROBERT ROGERS
President
WGMS
Washington, D. C.

I'm sure all the New York stations owe a great deal to both SPONSOR and Broadcasting for your factual coverage of the strike situation. You both did a job for the industry that no single New York station could do.

ROBERT G. PATT
Advertising & Sales
Promotion Mgr.
WCBS-TV, New York

SPOT RADIO

I notice a small discrepancy between your published estimates of spot radio volume for 1953.

The SPONSOR estimate in the December 14 issue ["12 big spot clients: how they use the medium," Part one, 14 December 1953, page 30], is \$130,000,000 spot radio time sales for 1953.

John Blair's estimate of \$135,000,000 spot radio time sales for 1953 appears in your issue of December 28 ["12 big spot clients: how they use the medium," Part two, page 39].

Both you and we will probably be charged with being unduly conservative. In any event, the consistent, substantial, ever increasing growth of national spot radio is a great tribute to the sales power of the medium, to its flexibility in meeting new conditions and to the success of all of the promotion and sales efforts of those far-seeing radiomen whose imagination sets no limit to the continuing growth of the medium.

T. F. FLANAGAN
Managing Director
Station Representatives
Association
New York

INDEPENDENT RADIO

Congratulations on what we consider one of the finest articles ever published about the independent radio stations ["How to get the most out of an independent station," 28 December 1953, page 42]. We feel the article printed (Please turn to page 15)

A Real "Hooper-doooper"

FIRST TIME EVER!

COINCIDENTAL HOOPERATINGS...

3 IN 1

1 - HOMES

SEPTEMBER THRU DECEMBER 1953

2 - AUTOMOBILES

NOVEMBER 1953

3 - GROCERY STORES

OCTOBER-NOVEMBER 1953

**COMPLETE RADIO LISTENING ANALYSIS
OF SYRACUSE, NEW YORK**

FREE copies are available to all
1953 National Sponsors of
Syracuse Radio and their advertising agencies.

Reports contain all 3 authoritative studies grouped for easy comparison.

This offer expires Feb. 10, 1954



MEMBER OF ASSOCIATION OF
DEPENDENT METROPOLITAN STATIONS

MAIL
THIS
COUPON



STATION WOLF—SYRACUSE, N. Y.

*Without charge or obligation please send our free copy of the
3-Way Syracuse Hooperating to:*

Name _____

Sponsor or agent _____

Street & number _____

City and State _____

Account placed _____

Here in 10 words — the
Abilene story
KRBC-TV is the only television
service in the 18-county Abilene
trade territory

In that territory are 236,586
persons living in 78,073 house-
holds (1950 census). They
spent \$312,772,000 over
retail counters in 1952,
\$84,662,000 of that in Abilene.

In the first 120 days of
KRBC-TV operation more than
one-fourth of those families
bought television sets.

Our rates are reasonable—
\$150 basic hourly rate, \$18.00
for one-minute announcements.*
May we serve you?

*Film rate only
Camera charge extra.



**NBC, ABC, and DuMont
Networks**

Effective Radiated Power

Video 29.5 KW

Audio 14.7 KW

Represented Nationally by
JOHN E. PEARSON TV, INC.

Offices

New York • San Francisco
Chicago • Los Angeles • Minneapolis

Texas Accounts Only

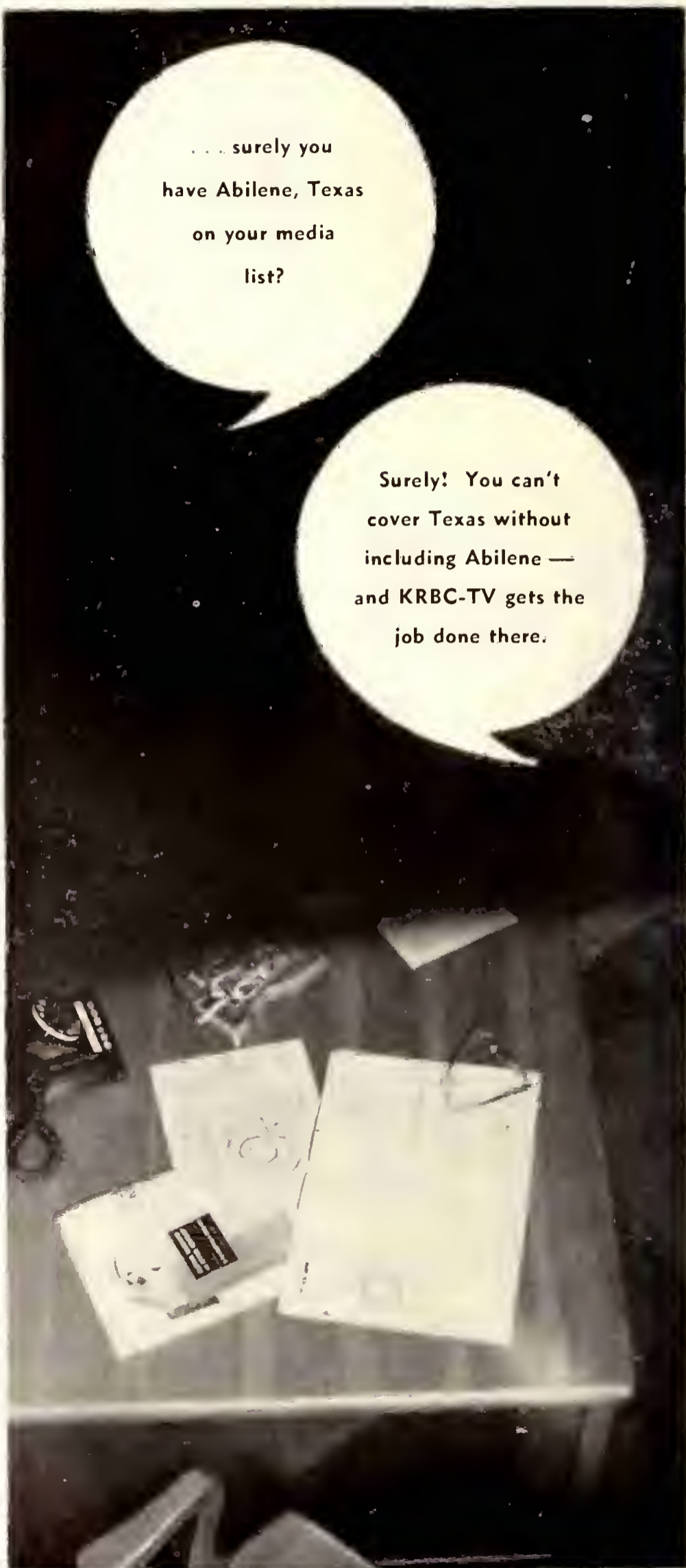
AIRWAVES ASSOCIATES

Dallas—251 North Field St.
Room 769; RI-1228 RI-5612

Houston—520 Lovett Rd., No.
1-D; JU-1601

... surely you
have Abilene, Texas
on your media
list?

Surely! You can't
cover Texas without
including Abilene —
and KRBC-TV gets the
job done there.



in SPONSOR will give the independent radio stations a great deal of assistance. Please send us 300 reprints of this story.

JOHN A. ENGELBRECHT
President
WIKY and WIKY-FM
Evansville

● Reprints of the article, "How to get the most out of an independent radio station," cost 25c apiece. Quantity prices on request.

In my book you've performed a real service to independent operators by publishing your article on independent stations ["How to get the most out of an independent station," 28 December 1953, page 42]. Congratulations to the SPONSOR staff for an excellent job!

We'd appreciate receiving 50 reprints of the article so that we can distribute them in our area.

TIM ELLIOTT
President & General Manager
WCUE, Akron

TV BASICS

I greatly appreciate your television statistics.

"Tv Basics" is a very nice looking report. We found the figures contained therein to be not only useful but interesting for our purposes.

If it has not come to your attention before, you might be interested to know that the Miami area now has three tv outlets and is expected to have three more within the next year.

MICHAEL W. R. DAVIS
First Research Corp. of Florida
Miami

MESSAGE REPEATERS

A few months ago your "Report to Sponsors" carried an article about my newest aid to merchandising—namely, message repeaters. At this time I am pleased to report to you a couple of case histories of the terrific impact message repeaters have at point-of-sale.

In a 13-week spot campaign Sunny Jim Syrup used message repeaters in 65 different locations for one week at a time in each location. In all of these stores sales of Sunny Jim Syrup went up at least 100% over any previous week.

We have just started a campaign for a new product—Ivar's Clam Chowder. The Tradewell group of super markets (32 stores controlling 10% of the

Greater Seattle grocery business) allowed us a test store with a 15-case display. We put this display up with a message repeater on Friday noon, and by Saturday night had sold 10 cases. The heads of Tradewell were so pleased that they gave us free rein to set up mass displays in all 32 of their stores.

BILL SIMPSON
KOL, Seattle 4

WHO LISTENS

Thanks very much for the reprints of the Politz article which appeared in your December 11 issue ["Who listens . . . were . . . when . . . why . . .", page 36]. I think you did a very fine job and I am glad to hear that you have made 20,000 reprints of the story for distribution.

WALTER JOHNSON
Asst. Gen. Mgr.
WTIC, Hartford

● Reprints of the article, "Who listens," are available at 20c apiece. Quantity prices on request.

WORKMANLIKE

I enjoy the workmanlike treatment, the research and objectivity behind your magazine.

Please send me your "Radio and Tv Directory."

N. K. DOVOVAN
15 East 48 St.
New York

● SPONSOR's "Radio and Tv Directory" is available free of charge.

FARM ISSUE

So much has been said about the October 19 issue of SPONSOR in the transcript of proceedings of the National Association of Radio Farm Directors' New York meeting that I have been looking everywhere for my copy. I have failed to find it and I am afraid that this issue landed on an unappreciative desk here at WCMB.

Do you have another copy for me? I want to know where some of those advertising dollars dwell in this period of dropping agriculture prices and markets. I enjoy our other issues but of course the farm issue is vital to me.

JOHN A. SMITH
Radio Farm Director
WCMB
Harrisburg-Lemoyne, Pa.

(Please turn to page 127)



PERFECT BALANCE
ON
KMPC

There's perfect balance with KMPC's powerful 50,000 watts and Southern California's vast territory and great population. This means profitable radio selling. KMPC is listened to and heard BUY* more people than could be reached by 39 stations.

*Yes, we mean BUY. Ask some of our contented clients who continuously sell and SELL on Southern California's "BIG TOP" independent radio station.

KMPC
710 KC
Los Angeles, Calif.
50,000 WATTS DAYS
10,000 WATTS NIGHTS

GENE AUTRY,
President

R. O. REYNOLDS,
Vice Pres. &
Gen. Mgr.

Represented Nationally by
A M RADIO SALES COMPANY
New York Los Angeles Chicago



You're seeing double in the daytime

Today your chances for making sales in daytime television have doubled...

Because the 10 stations represented by CBS Television Spot Sales—in two years—have:

...*doubled* their daytime audiences, today attracting 14,500,000 different viewers

...*doubled* their gains in multi-station markets, to win an average lead of 20%

...*doubled* in economy, with costs-per-M as low as 34 cents.

These 10 stations are the best way to daytime television—and daytime television is the best way to 28 million housewives—who spend over 204 million dollars each shopping day.

In 1954 your sales picture will be brighter—all day long—on these 10 big-volume television stations.

CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBTV, Charlotte; WMBR-TV, Jacksonville; WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-Houston; KSL-TV, Salt Lake City; KNAT, Los Angeles and CTPN, CBS Television Pacific Network.



276,000 Watts
CHANNEL 36

NBC-ABC-DUMONT

WJHP-TV

The Jacksonville Journals

New York Times for facts and availability call
98-9751
New York MUR-5047 or Jacksonville

more of the best in TV - and in the best
great Jacksonville network equipment - the
ABC and Studio, plant and area now the best
retail WJHP-TV's 276,000 watts ERP - it's NBC.

choice of Jacksonville - the nation's 49th
New advertising television service in much
choice of Jacksonville - the nation's 49th

NOW
a choice in...
JACKSONVILLE!

New and renew

SPONSOR

25 JANUARY 1954

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Associated Prods, NY	Grey Adv, NY	NBC TV 50	Arthur Murray Dance Party; M 7:30-45 pm; 18 Jan, no. wks not set
Hazel Bishop, NY	Raymond Spector, NY	ABC TV 78	Dr. I. Q.; M 8:30-9 pm; 18 Jan; 52 wks
Capital Airlines, Wash, DC	Lewis Edwin Ryan, Wash, DC	NBC TV 51	Today; M-F 7-9 am; 39 partic 18 Jan; 13 wks
Emerol Mfg Co, NY	Hilton & Riggio, NY	ABC TV 31	Tommy Henrich Sports Show; Sat 6-6 15 pm; 16 Jan; 52 wks
General Motors, Detr	Kudner, NY	CBS TV 84	Motorama; W 10-10:45 pm; 20 Jan only
Gold Seal (Glass Wax), Bismarck, ND	Campbell-Mithun, Mpls	CBS TV 70	Jo Stafford Show; T 7:45-8 pm; 2 Feb; 52 wks
Mutual of Omaha, Omaha	Bozell & Jacobs, Omaha	ABC TV 33	John Daly & the News; M, W 7:15-30 pm; 1 Feb; 13 wks (co-sponsor with Whitehall Pharm)
Mystic Adhesive Prods, Chi	George H. Hartman, Chi	CBS TV 61	Garry Moore Show; F 1:45-2 pm seg; 15 Jan, 52 wks
Quaker Oats, Chi	Sherman & Marquette, Chi	CBS TV 51	Contest Carnival; Sun 12:30-1 pm; 3 Jan; 52 wks
Revlon Prods, NY	William H. Weintraub, NY	NBC TV 19	Mr. & Mrs. North; alt T 10:30-11 pm; 26 Jan, 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 80	Hawkins Falls; alt M 11-11:15 am; 4 Jan, 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 36	Kate Smith Show; alt W 3:15-30 pm; half of seg; 13 Jan; 52 wks
S.O.S. Co, Chi	McCann-Erickson, Chi	NBC TV 51	Today; M-F 7-9 am; one partic per wk; 7 Jan; 52 wks



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Leo Burnett, Chi	Du Mont 36	Twenty Questions; M 8-8:30 pm; 14 Dec; 55 wks
Bristol Myers, NY	DCSS, NY	CBS TV 66	Man Behind the Badge; Sun 9:30-10 pm; 10 Jan; 52 wks
Faith for Today Inc, NY	Rockhill Co, NY	ABC TV 21	Faith for Today; Sun 12:30-1 pm; 3 Jan; 52 wks
Ford Motor Co, Dearborn, Mich	J. Walter Thompson, Chi	NBC TV 53	Ford Theatre; Th 9:30-10 pm; 31 Dec; 52 wks
Hall Brothers, Kansas City, Mo	FC&B, Chi	NBC TV 37	Hallmark Hall of Fame; Sun 5-6 pm; 3 Jan; 52 wks
Kraft Foods, Chi	J. Walter Thompson, Chi	NBC TV 49	Kraft Tv Theatre; W 9-10 pm; 6 Jan; 52 wks
Lever Bros, NY	McCann-Erickson, NY	CBS TV 54	Arthur Godfrey Time; M, W 10:45-11 am; 4 Jan; 52 wks
Liggett & Myers Tob, NY	Cunningham & Walsh, NY	NBC TV 89	Dragnet; Th 9-9:30 pm; 31 Dec; 52 wks
Lincoln-Mercury Dealers, Detr	Kenyon & Eckhardt, NY	CBS TV 123	Toast of the Town; Sun 8-9 pm; 3 Jan; 52 wks
R. J. Reynolds Tob, Winston-Salem, NC	William Esty, NY	NBC TV 70	Camel News Caravan; M-F 7:45-8 pm; 1 Jan; 52 wks

(See page 2 for New National Spot Radio and TV Business)



3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
E. W. Berger	Kaiser-Frazer Sales Div., Detr, vp	Geyer Adv, Detr, vp
Crawford Blagden	Benton & Bowles, NY, acct exec	Same, vp
William S. Blair	Hewitt, Ogilvy, Benson & Mather, NY, res dir	Same, vp
C. S. Blakeslee	Wallace-Lindeman, Grand Rapids, acct exec	Same, vp
Clifford E. Bolgard	Sherman & Marquette, Chi, media dir	Same, vp
Brown Bolte	Benton & Bowles, NY, vp & acct supvr	Same, bd of dir
Maria Carayas	Roy S. Durstine, NY, timebuyer	Hilton & Riggio, NY, timebuyer
Herbert A. Carlson	Own public rels and adv firm, Seattle	Grant Adv, Chi, vp
Gregory V. Drumm	Gibson Refrig Co, Greenville, Mich, mgr adv. sls prom	Wallace-Lindeman, Grand Rapids, vp
Leslie Dunier	Worth Stores, NY, adv dir	Emil Mogul, NY, radio, tv timebuyer
Charles F. Fleischmann	Penick & Ford, Ltd, NY, adv. sls prom mgr	YGR, NY, contact exec
M. Peter Franceschi	FC&B Intl Div, pres	Geyer Adv, NY, mgr creative prodn
W. A. Franchey	Wilhelm-Loughlin-Wilson, Houston, vp chg new bus	Piedmont Adv, Salisbury, NC, mng dir
George Giese	McCann-Erickson, NY, vp, dir intl div	Same, pres McCann-Erickson Intl Corp
Dugald F. Gordon	John Daniel Frey, Chi, acct exec	Zimmer, Keller & Calvert, Detr, acct exec
Ted J. Grunewald	William Esty, NY, radio-tv exec	Hicks & Greist, NY, bus mgr tv-radio dept
Joseph Gusky	Lando Adv, Pittsb, dir consumer activities	Same, partner
A. Gould Harrison	Westinghouse Elec, Pittsb, eastern distr sls prom, adv mgr	YGR, NY, contact exec

(Continued next page)

Numbers after names refer to New and Renew category

L. V. Stapleton (3)
John B. Simpson (3)
W. A. Franchey (3)
Alan Sidnam (3)
Brown Bolte (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

New and renew

3. Advertising Agency Personnel Changes (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Judson H. Irish	Hewitt, Ogilvy, Benson & Mather, NY, copy chief	Same, vp
Frank Kemp	Compton Adv, NY, asst media dir	Same, vp
Howard Kuhn	Compton Adv, NY, asst res dir	Same, vp
Robert Lansdon	N. W. Ayer, NY, acct exec	YGR, NY, contact exec
H. B. LeQuatte	Pres, own agency	Abbott Kimball, NY, vp, chmn pains bd
Muriel Mack	Benton & Bowles, NY, timebuyer	Meldrum & Fewsmith, Cleve, tv, radio timebuy
Charles E. Patrick	Donahue & Coe, NY, acct exec	Emil Mogul, NY, acct spvr Manischewitz Wine
W. H. Poole	YGR, Toronto, vp & mgr	YGR, Montreal, vp & mgr
Gardner Reames	Comer-Reames Adv, Kans City, partner	James R. Reese Adv, Kans City, exec
Roddy Rogers	WFIL-TV, Phila, exec prodr, dir	Ward Wheelock, NY, mgr radio-tv prodn
Dan Rubin	Fedway Stores, NY, prom-mdsg stf	Huber Hoge & Sons, NY, acct supvr
Alan Sidnam	Benton & Bowles, NY, vp & acct supvr	Same, bd of dir
John B. Simpson	FC&B, Chi, dir radio-tv dept	Same, vp
Edward Sonnenschein	Arthur Meyerhoff & Co, Chi, acct exec	Olian & Bronner, Chi, acct exec & copy chief
Richard Stanton	John Stanton & Son, NY, pres	Ward Wheelock, Phila, creative exec
Lawrence V. Stapleton	Grant Adv, NY, acct exec	Same, vp
David F. Titus	CBS, prog dir	Mac Wilkins, Cole & Weber, Seattle, tv-radio
Don E. West	Standard Brands, NY, group brand mgr	Hewitt, Ogilvy, Benson & Mather, NY, dir md

4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
M. F. Blakeslee	RCA, Camden, NJ, dir distrib rels	Emerson Radio & Phono Corp, NY, dir distrib n
Vincent P. Brunelli	Personal Prods Corp, Milltown, NJ, dir paper div	Tek-Hughes, Watervliet, NY, dir adv, mdsg
George Cohen	Emerson Radio & Phono Corp, NY, asst dir sls	Same, eastern sls mgr
Lawrence J. Cullen	Automatic Controls Corp, Ann Arbor, Mich, natl sls mgr	Transparent Pkg Co, Chi, sls devel mgr
F. Harry Fletcher	Bristol-Myers, NY, asst to exec vp chg sls	Same, natl field sls mgr, prods div
E. R. Glauber	Emerson Radio & Phono Corp, NY, dir Emerson distrib cos	Same, also natl sls mgr for air-conditioning
Richard B. Moller	Pal Blade Co, NY, vp super mkt sls	Hudson Pulp & Paper, NY, field sls mgr, tissue
Norman Peterzell	Biow Co, NY, acct exec P&G	Carter Prods, NY, prod mgr
Fred B. Walrath	Landers, Frary & Clark, New Britain, Conn, district mgr, elec hswares div	Same, regl mgr southeastern div

5. Station Changes (reps, network affiliation, power increases)

KCTY, Kans City, Mo, purch by Du Mont Labs from Empire Coil Co	WCHV, Charlottesville, Va, new natl rep Thomas F. Clark
KJBS, SF, new natl rep Avery-Knodel	WFAI, Fayetteville, NC, new natl rep Thomas F. Clark
WBEL, Beloit, Wis, new natl rep Hal Holman Co; power incr to 5000 watts	WTVU, Scranton, Pa, new natl rep Everett-McKinney
	WWEZ, New Orleans, new natl rep George W. Clark; pr rep Hollingbery

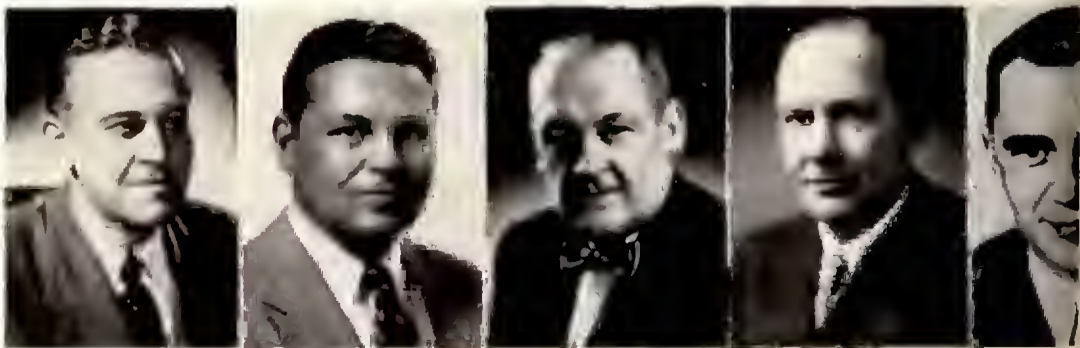
6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Amboy Milk Prods, Amboy, Ill	Melody Whip (filled milk prod)	Calkins & Holden, Carlock, NY
Amer Safety Razor Sorp, NY	Gem razors & blades	McClinton & Smith, NY
Block Drug, Jersey City, NJ	Minipoo Dry Shampoo, Alkaid Antacid Tablets, Poslam Ointment	McCann-Erickson, NY
Boyle-Midway, West Coast Div, LA	Polishes, waxes, germicides	Emil Mogul, NY
Cadence Distrib Co, NY (Archie Bleyer, head)	Phonograph records	J. Walter Thompson, LA
Glamorene, NY	Glamorene rug cleaner, foam upholstery cleaner, paint brush cleaner	Brooke, Smith, French & Dorrance, NY
Hearn Dept Stores, NY	Department store (for radio-tv adv only)	Hicks & Greist, NY
Kiwi Polish Co, Phila	Shoe polish	Hoffman-Manning, NY
KMPC, LA	Radio station	Geyer Adv, NY
KSAN-TV, SF	New UHF tv station	Yambert Inc, Hywd
MacArthur Prods, Indian Orchard, Mass	Portable Porter luggage wheels	Diamond & Sherwood, SF
McDonald & Arneson, Vallejo, Cal	Telescopic Emergency Lights	Fred Gardner Co, NY
Mica-Seal Mfg, Berkeley, Cal	Waterproofing paints	Ad Fried & Assoc, Oakland, Cal
Monarch Wine Co, Brooklyn, NY	Manischewitz Wine	Ad Fried & Assoc, Oakland, Cal
Peter Paul, Naugatuck, Conn	Mounds, Almond Joy Candy	Emil Mogul, NY
Pevely Dairy Co, St Louis	Milk, dairy, ice cream prods	D-F-S, NY
Smart & Final Iris Co, Cal	Food prods, canned & pkgd	Granville Rutledge Adv, St. Louis
John Wanamaker, Phila, NY	Dept store	Stromberger, LaVene, McKenzie, LA
Zotox Pharmacal Co, Stamford, Conn	Zotox medication for poison ivy, oak and sumac	Dowd, Redfield & Johnstone, NY
		John C. Dowd, Boston
		Dowd, Redfield & Johnstone, NY
		John C. Dowd, Boston

Numbers after names refer to New and Renew category

- H. A. Carlson (3)
- D. F. Gordon (3)
- V. P. Brunelli (4)
- Crawford Blagden (3)
- F. H. Fletcher (1)

- George Giese (3)
- Judson H. Irish (3)
- Gardner Reames (3)
- E. W. Berger (3)
- Wm. S. Blair (3)

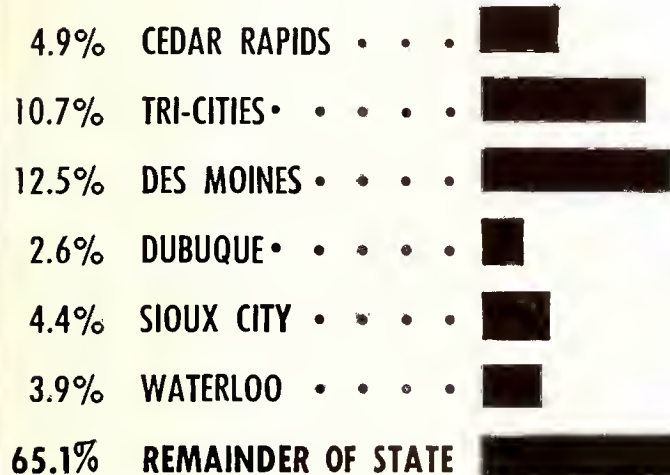


Buy **WHO**

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE AUTOMOTIVE SALES, FOR INSTANCE!

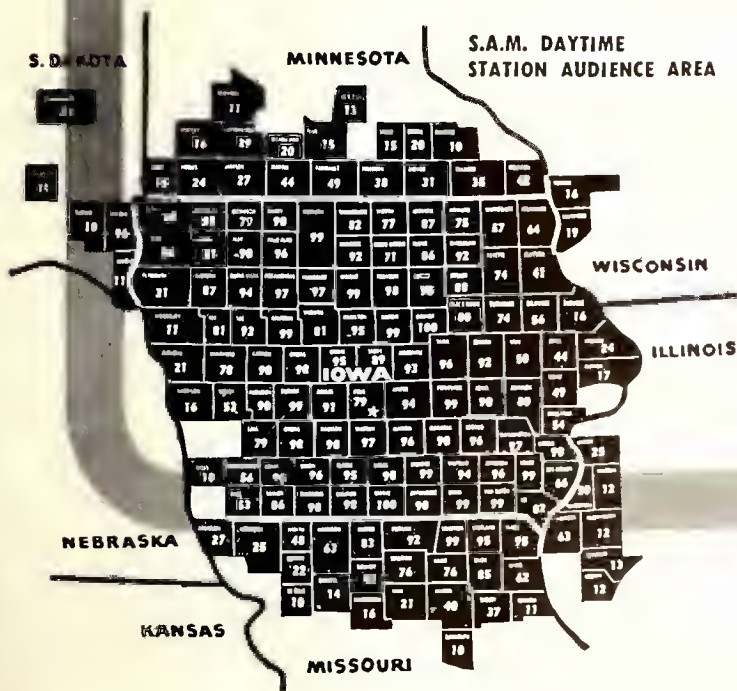


Figures add to more than 100%
because Rock Island County, Illinois
is included in Tri-Cities.

THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES: (Which You MISS Unless You Cover the Entire State)

65.4%	Food Stores
61.6%	Eating and Drinking Places
44.8%	General Merchandise Stores
55.6%	Apparel Stores
60.7%	Home Furnishings Stores
65.1%	Automotive Dealers
73.2%	Filling Stations
79.6%	Building Material Groups
60.4%	Drugstores

Source: 1952-'53 Consumer Markets



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—
Plus "Iowa Plus"—with**

WHO

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager

You oughta know this!

MONTREAL

is Canada's
largest city . .

Population

1,500,000



And this, too!

CFCF has been
Montreal's big
English favorite
for 34 years



CFCF
MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Gellerman (r.) confers with commentator Gladstone about Bache commercial

Mr. Sponsor

Henry Gellerman

Advertising Manager
Bache & Co., New York

No one expects a pitchman to go on the air with the following high-pressure technique when selling stocks:

"... Write in today while this offer holds. And remember, folks, you can pay for your stocks in easy weekly installments."

Yet, Henry Gellerman, who masterminds advertising for Bache & Co., a conservative Wall Street investment house, assured SPONSOR that radio audiences in New York, Philadelphia, Chicago, Detroit, Cleveland and Boston will be hearing a modified version of that message some five to seven times weekly starting 24 January.

This new campaign begins the day before the new monthly investment plan authorized by the Securities Exchange Commission goes into effect. This plan—a budget plan for buying securities on installments—will broaden the base of potential stock owners.

"Now we can take our message to the housewife," Gellerman explained. "And that's precisely what we're doing with this new campaign. We're no longer limiting our choice of programing and adjacencies to male appeal. Our only motto is hard sell."

It's this hard-sell approach, combined with institutional and educational techniques, that have brought Bache more leads-per-\$ via spot radio programing (see 27 July 1953 SPONSOR, page 36).

On radio since 1948 at Gellerman's instigation, Bache has gradually increased its air budget from a dead start to 45% of the over-all \$500,000 budget in 1954.

"We started off easy with public service programing on WNYC, New York," Gellerman told SPONSOR. "Then we tried minute announcements on WQXR, New York, with convincing success."

However, Gellerman was still not satisfied. "After all, everyone's a prospect," he says, summarizing his business theory. "And it's my job to help broaden the base of stock buying."

Now Bache commercials are heard daily on WOR's *Today's Business*, a program of transcribed business news and comments by Henry Gladstone. This five-minute show, weekdays 7:15-7:20 p.m., pulls leads for Bache at the cost of \$1.50 each, compared to a cost of \$2 per lead from Bache newspaper advertisements.

And to those skeptics who believe that ad managers of financial houses spend their vacations in front of a ticker tape, Gellerman will gladly send postcards from his ski trip to St. Moritz. ★ ★ ★



Why Gamble
with your TV dollars?

Make Sure of More in '54 with

WJBK-TV CHANNEL 2

FACT No. 1

POWER

Farthest reaching TV signal in the Michigan area . . . gigantic 1,057 foot tower with maximum 100,000 watt E.R.P. . . . plus favored Channel 2 dial position add up to

MAXIMUM CIRCULATION

FACT No. 2

PROGRAMMING

Daytime and nighttime, viewers customarily turn to Channel 2 for the best in entertainment, news and sports. And that means

MAXIMUM VIEWING

FACT No. 3

RATINGS

Consistently leading with high-rated CBS, Dumont and local programs. For example, Pulse ratings for December, '53, show 9 out of the 15 top shows on WJBK-TV. And that gives you

MAXIMUM IMPACT

Eliminate guesswork when you're buying TV time in the rich Great Lakes area. Make your money go farther, literally and figuratively, on WJBK-TV, Detroit's only full power station. Look at the facts! Prove to yourself that Channel 2 is the place for you. Get maximum return for your TV dollars on WJBK-TV.

WJBK-TV

Detroit

BASIC CBS NETWORK & DUMONT



Represented
Nationally by
THE KATZ AGENCY

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

ON THE SPOT AT DEADLINE!



- Salesmen want presentations
- Talent wants publicity
- Packagers want promotion
- Agencies want information
- **AND NOW THERE ARE**
- 1,734,582 TV SETS**

reached by **CHANNEL 4**, Hollywood with 50 hours per week of local telecasting by local personalities for local sales results. Contact **KNBH** or NBC Spot sales.

New developments on **SPONSOR** stories



See: "Programming trends in spot radio"

Issue: 14 July 1952, p. 74

Subject: Well-known radio and tv personalities can be purchased on spot basis

In what was described by industry observers as one of the biggest radio deals in recent years the Frederick W. Ziv Co. recently signed comedian Red Skelton for a three-year contract. Among the unique angles of the arrangements are these: Sponsors will be allowed to buy the program series on a national, regional or local basis; the show is one of the first which features big-name talent and which will run 30 minutes daily, rather than the usual pre-tv radio programming formula of one 30-minute show weekly; Skelton will continue the features on the transcribed Ziv series that he made famous on his "live" radio and tv series (Willie Lump Lump, the Mean Widdle Kid, Klem Kadiddlehopper, San Fernando Red, Cauliflower McPugg); under a guarantee-against-percentage contract, Skelton is expected to make at least \$1.5 million; Ziv is spending \$3 million on the radio series, making it one of the costliest of recent radio programming ventures.

A Ziv spokesman said the company had been negotiating with Skelton for two years. He claimed the weekly budget of the show will be the highest for any radio series on the air this year.

Cost of the program series for sponsors is to be based upon the size of the market the advertiser wants to cover. At **SPONSOR's** press-time the price range still was undetermined. Present Ziv shows range from \$15 to as much as \$750 weekly, depending upon the market. Altogether, Ziv packages about two dozen transcribed shows.

John L. Sinn, executive vice president of Ziv, noted that the largest single group of users of Ziv shows are brewers. He said they spend over \$10 million annually for Ziv programs.

Sinn pointed out the Skelton program is an indication of Ziv's belief that radio is a thriving medium.

Skelton will participate in the promotion of the radio programs. He remains free to engage in other activities. ★ ★ ★

Herb Gordon, Ziv v.p., looks on while Skelton signs three-year contract with Ziv



SPONSOR

SOUTH BEND • ELKHART

Indiana's FIRST Market*

WSJV-TV

Channel 52

announces with pride the

appointment of

**H-R
TELEVISION
INC.**

As National Representatives

**ABC
NBC
DuMONT**

WSJV-TV. ELKHART, INDIANA. JOHN F. DILLE, JR., PRESIDENT AND GENERAL MANAGER
JOHN J. KEENAN, COMMERCIAL MANAGER



WDAY-TV FARGO, N. D.
NOW ON FULL POWER

(UP FROM 13,000 TO 65,000 WATTS)

***AND CARRYING PRACTICALLY
ALL TOP-RATED PROGRAMS
FROM ALL 4 NETWORKS***

(AND LEADING FILM PRODUCERS)!



Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives



BAB HELPED SELL FISK ON RADIO: Fisk Tire will be big radio client for first time, after detailed BAB-aided study. Above, Elliot

Detweiler, Fisk ad mgr., shakes hands with Ted Maxwell, of BAB. Duncan Ross, a.e., F. D. Richards, Walter Klee, asst. ad mgr., look on

Are you getting the most out of BAB's aids to advertisers?

Radio's promotion arm will tailor-make presentations, offer ideas and/or copy help —if there's radio billing in the offing

by Alfred J. Jaffe

You're an agency. You've got a print-happy client. You feel your client needs radio and you've got a problem of prying open his mind.

Maybe you have a few questions in your own mind. Maybe you'd like to see what other advertisers making the same product have done with radio. Maybe you haven't got the resources or time to make a full-scale presentation. Maybe you've got a radio mail order campaign in mind and aren't sure how to start the thing off.

To get the answers a few years ago you'd have had to go to networks and stations, who might have spent more time boosting themselves than they would on radio's basic story.

Today, you've got an over-all radio ally, the Broadcast Advertising Bureau. It's been of substantial help to a lot of agencies (as well as advertisers).

Take the Fisk Tire Division of the

U.S. Rubber Co. For the first time in its history, Fisk will make radio an appreciable part of its advertising campaign. Elliot Detweiler, divisional advertising manager, announced two weeks ago a radio campaign was decided upon after a detailed study of radio with BAB.

BAB attacked Fisk's problem from many angles. It made presentations on the tire replacement market (specific) as well as auto listening (general). It came up with a useful success story (specific) as well as the comparative cost of radio and newspapers (general), not to mention a three-point copy formula (specific).

Naturally, the extent of BAB's help depends a lot on the radio billings potential. A lot depends, too, on what BAB's got in its pool of information. However, in the three years since BAB

'Is radio too cheap?'
scheduled for next issue

Following the election of Kevin Sweeney to the presidency of BAB, SPONSOR moved up an article on BAB which was being prepared for a later issue, because of its topical interest. The analytical story which evaluates the cost of radio and other media, called "Is radio too cheap?" which originally was planned for this issue, will appear 8 February

was set up this pool (which started as a puddle) has been ever widening. And advertisers and agencies have been dipping into it more and more.

All indications point to BAB's being even more useful in 1954, both to the buyer and seller of radio. Starting late in radio's life, BAB, though a full-

scale an promotion arm now, is growing with the zestful energy of youth. Here are some facts which delineate this growth:

1. A 12% budget increase is in the works. BAB's budget for this fiscal year (ending 30 March 1954) is \$670,000. A \$750,000 budget will in all likelihood be okayed by the board of directors for the next fiscal year. BAB started out with a \$168,000 budget, ended up spending \$313,000 during its first year.

2. Subject to board approval of the exact number, plans are being made to increase the sales force, the men who do BAB's footwork—as distinct from the inside promotion men who gather data and think up the most convincing ways of presenting it. BAB now has three sales missionaries, two of whom were taken on in 1953. It is

In addition to direct presentations to agencies, clients BAB has full roster of promotional activities including: tradepaper ads like one be-

low; research reports, such as auto radio listening study. Promotional activities are separated to cover both national, retail advertisers

possible there may be as many as seven by next year. A year and a half ago BAB was making 100 presentations a month to agencies and advertisers. This figure has been quadrupled.

3. On 1 April 1952, when BAB celebrated its first anniversary and knew it was in business to stay, there were 544 stations plus the four networks as members. At the end of 1953 the station figure had jumped to 835, the four nets are still in, of course, and 11 station reps are now members.

BAB starts off the new year primed with a new president, Kevin Sweeney, formerly vice president and later executive vice president. He replaces William B. Ryan, BAB's first president, who resigned effective 1 January. In another executive realignment, R. David Kimble, former director of national promotion was made director of local promotion, taking over from Jack Hardesty, now Eastern sales manager of Westinghouse Radio Stations.

The appointment of a new national promotion director (which was imminent at SPONSOR's press time) will mark the beginning of intensified promotional pressure on the national advertising side of the business. National and local promotion will be completely separated. BAB's mailing piece, *Radio Salesman*, will be split into two separate parts with one part angled to the local salesman and the other to the national salesman. BAB's sales tools will be aimed more precisely, too. In the past some national promotion aids were actually local promotion material also applicable to national advertising.

Other appointments on the executive level are being considered. It is not certain whether a new vice president, as such, will be named. Sweeney and the BAB board are seeking to create jobs, rather than fill them. For one thing, with BAB's activity increasing the work load has to be spread. For another, BAB wants good men. Once they're gotten, the problem of a title can be quickly settled. For example: BAB is looking for a man who will head up the sales force but will be more than just a sales manager. He must be basically a promotion man, able to create ideas and whip them into presentations with punch in them. Right now this is the only other job that is definitely looking for a man.

All this expansion means more service to the advertiser and agency. Here,

(Please turn to page 118)



Kevin Sweeney is new BAB president

The new president of radio's promotion arm, 37-year-old Kevin Sweeney, once worked for a—pardon the expression—newspaper. He even put in a couple of years with a tv station. But most of his career has been spent preaching the gospel of radio.

It should be pointed out that the newspaper was the daily paper put out by the University of Southern California, Sweeney's alma mater. He was business manager during his senior year and sold \$17,000 worth of ads. Which proves that Sweeney can sell what he puts his mind to.

When Sweeney was graduated from U.S.C. in 1938, he announced open-mindedly that he was available for either newspaper or radio work. It was radio's good fortune that KNX in Los Angeles bent an ear his way. Donald W. Thornburgh, now president of WCAU, Philadelphia, took on the young and enthusiastic Sweeney as a promotion writer.

In 1942 he went over to the Blue Network, and from there went into service for two years.

After shedding his uniform, Sweeney went to work for Fletcher Wylie Productions, a vast nexus of business operations, one of which was the *Housewives' Protective League* programs (later sold to CBS). Sweeney took the HPL operation, which was then in three markets and expanded it to eight, primarily by using the theory that a show, once successful, should be copied and sold in other markets.

He was introduced to tv in 1948, when he became general sales manager of KFI and KFI-TV. Shortly after the tv station was sold to Don Lee in 1951, Sweeney joined BAB as director of promotion and sales. He was named vice president three weeks later.

Sweeney at BAB has shown a tremendous capacity for work and an insatiable desire to get around the country to talk to both buyers and sellers of radio. Here's a recent itinerary: Monday, Chicago; Tuesday, Tulsa; Wednesday, Baltimore; Thursday, San Francisco; Friday, Seattle; Monday, Los Angeles, etc.

The peripatetic Sweeney has another reason to travel. His wife and three children (they range from two to eight) live 3,000 miles from 270 Park Ave.—in Los Angeles. ★ ★ ★

Radio set sales lead tv by 69% in big tv markets

And '53 radio set sales were
up 38.5% compared with '52

In heavily saturated U.S. television markets radios are being bought in numbers which will surprise many. A study released this week by the sales promotion department of CBS Radio Spot Sales shows that for the first 39 weeks of 1953 in 15 major U.S. markets:

- 69.4% more radios were sold to dealers than tv sets.
- 38.5% more radios were sold to dealers than in the first 39 weeks of 1952.
- Increases for some of the markets were high enough to be termed astounding; Chicago radio sets sales jumped 90.4% in '53 over '52; New York was up 45.5%.

The figures are this high despite the fact that they do not include car radios, would be much higher if auto radios were counted. Reason for the omission: It is difficult to isolate car radio sales by markets whereas county-by-county sale of other sets to dealers is recorded by RETMA (Radio-Electronics-Television Manufactur-

ers Assoc.). Set figures in chart below are for home counties of market area; they are through 39 weeks of year only because full year county figures were still being compiled by RETMA.

Total year production figures for the whole U.S. showed 13 million radios produced compared with 7,250,000 tv. Of the 13 million radios, five million were in cars.

The 15 markets selected for the study include 22% of U.S. families and 25.5% of U.S. effective buying income (*Sales Management*, '53). CBS Radio Spot Sales chose these markets because it wanted to find out whether consumer interest in buying radio sets is keen in big-city areas most of which have long been exposed to tv.

Said Spot Sales Promotion Manager Sherril Taylor: "Since consumers are spending good money to buy sets, and doing so in increasing numbers, it's plain that they actively want to listen." ★ ★ ★

'53 radio sales up in 14 of 15 major markets, more radios were sold than tv

15 major markets (home counties)*	RADIO			TELEVISION			% more radios than tv sold (In 1953 only)
	1952	1953	±%	1952	1953	±%	
New York City	296,203	431,106	+45.5	230,847	205,719	-10.9	+109.6%
Chicago	147,468	280,738	+90.4	116,190	151,149	+30.1	+35.7%
Los Angeles	127,675	180,535	+41.4	166,455	129,347	-22.3	+39.6%
Philadelphia	111,169	120,241	+8.2	64,609	76,716	+18.7	+56.7%
Detroit	79,418	126,646	+59.5	51,764	71,612	+38.3	+76.9%
Boston	51,630	69,464	+34.5	34,307	38,094	+11.0	+82.3%
San Francisco	39,912	54,946	+37.7	35,976	31,315	-13.0	+75.5%
Pittsburgh	44,485	61,818	+39.0	45,072	43,058	-4.5	+43.6%
St. Louis	53,504	59,403	+11.0	44,791	38,448	-14.2	+54.5%
Cleveland	60,787	71,461	+17.6	46,817	47,044	+0.5	+51.9%
Washington, D. C. . . .	48,637	54,331	+11.7	34,405	36,791	+6.9	+47.7%
Baltimore	47,428	53,430	+12.7	41,254	34,124	-17.3	+56.6%
Minneapolis-St. Paul	28,450	35,604	+25.1	32,382	34,217	+5.7	-4.1%
Buffalo	39,920	39,391	-1.3	28,575	28,544	-0.1	+38.0%
Cincinnati	32,910	36,131	+9.8	27,474	22,534	-18.0	+60.3%
Totals			38.5%			1.2%	69.4%

*Markets listed in order of number of families in metropolitan area. *Sales Management.

Set counts home counties only. Set figures from RETMA, first 39 weeks '52, '53



Wheatena uses spot radio to make mom cook a hot breakfast

Spending \$200,000 via 110 stations, brand seeks to combat cold cereal inroads

◀ Wheatena wants to reach family at breakfast, likes early morning newscast. At left, cast of "Hilda Hope, M.D.," one of Wheatena's network radio shows during the '30's

Wheatena is caught in a sociological squeeze play.

Like a lot of other cereal manufacturers, the brand finds itself selling to a far different market from that of a generation ago.

As a hot cereal, Wheatena is faced with the distressing fact that over the past several decades cold cereals have caught on in a big way. And people every year seem to be in more of a hurry at breakfast time.

To combat the trend away from hot cereals, Wheatena has completely changed its radio advertising approach.

In pre-war years Wheatena beamed at children. Now it's after adults.

It used to buy late-afternoon or evening network time. Now it buys early-morning (and sometimes afternoon) time on a spot basis. Spot radio is the company's major medium for the 1953-'54 season for the second year in a row. SPONSOR estimates that the radio budget is about \$200,000 for news programs in more than 100 markets. This is believed to be an increase over last year; it's also a pretty good sign that Wheatena is pleased with spot radio. Its past advertising record shows many types of campaigns were dropped after 26 or 39 weeks. The

fact it has gone back to spot radio this year—and more heavily than last—seems to indicate that Wheatena has experienced cash register results.

In using spot radio, Wheatena can reach adults across the nation as they crawl sleepily from bed or while they're eating their inadequate breakfast. Wheatena wants to make the listener hungry for a hot breakfast—and hungry for Wheatena. It wants to reach him—and especially her—at the right moment to sell a breakfast food.

The copy stresses health, is colorful, appetite stirring. More than that, it's also helpful. It explains ways to serve Wheatena and how to make breakfasts more attractive.

As far as Wheatena is concerned, 1947 breakfasts were a lot more attractive than 1952 breakfasts. In '47 hot cereal sales totaled \$70 million. By '52 they had dropped to \$62 million, according to *Food Topics*.

Cold cereal sales, on the other hand, went up from \$161 million in '47 to \$218 million in 1952. *Food Topics* figures show.

Here's the way Wheatena's air copy seeks to counteract this trend. It's copy well worth study by any adver-

tiser—whether he's in the hot cereal or the nuts and bolts field—who has the problem of restimulating interest in his type of product.

"A lot of people do something very odd every morning. They've just gone 12 or 13 hours between meals and they think a nibble of toast and a gulp of coffee is going to hold them four or five hours to lunch. But, of course, a skimpy breakfast won't hold you until lunch. It just leaves you feeling tired and cranky. Now there's no use lecturing your family if they eat skimpy breakfasts and suffer these symptoms. You've got to make 'em want the good breakfast they need! Tempt them! Tempt them with Wheatena, the golden brown cereal roasted and toasted from choice wheat kernels. If they haven't got an appetite in the morning, the different, delicious, nut-like flavor of Wheatena will give them an appetite. And

(Please turn to page 123)

case history

Gentlemen:

We get a kick out of your show and never miss it!

It was very good tonight.

Sincerely,

(Mrs.) Florence E. David
4499 Henry Hudson Parkway, W.
Riverdale, New York

September 8

◀ POSTCARD

LIKE THIS ● ● ●

THE PROCTER & GAMBLE COMPANY

DIVISION OF PUBLIC RELATIONS

CINCINNATI, OHIO

September 29, 1953

Mrs. F. David
4499 Henry Hudson Pkwy.
Riverdale, New York

Dear Mrs. David:

We are very pleased to hear from you concerning "Beulah" program and to learn that you enjoy this. Comments such as yours always mean a great deal to us.

It was certainly kind of you to take the time to write us, Mrs. David. We hope you will continue to tune in and enjoy "Beulah".

Sincerely,

Winifred S. Carter
Winifred S. Carter

● ● ● GOT QUICK

REPLY FROM P&G

● ● ● but these 10 major advertisers never answered in informal SPONSOR test of the way clients handle audience mail

SHOW AND SPONSOR	MESSAGE ON POSTCARD	DATE MAILED
"Four Star Playhouse," Singer Sewing Machine	"Liked show. Do you have booklet on your machines?"	16 July '53
"Blind Date," Toni and Hazel Bishop (this summer)	"We met on a blind date; we never miss your show."	8 Sept. '53
"Super Circus," Kellogg corn flakes	"You have a fine show. We'd appreciate four tickets."	20 Oct. '53
"Hallmark Hall of Fame," Hall Bros. greeting cards	"We enjoy the show. My wife has several tickets?"	20 Oct. '53
"Date With Judy," American Chicle Co. (this summer)	"Swell show. Who plays the part of the girl Judy?"	9 Sept. '53
"My Little Margie," Philip Morris (this summer)	"We truly appreciate this show's fine entertainment."	16 July '53
"Bride and Groom," General Mills and Toni (diff. days)	"We'd like to get married on your program soon."	20 Oct. '53
"Dennis Day," RCA (they suggested viewers write in)	"We sent phone number for quiz show was conducting."	22 Oct. '53
"Big Town," Lever's Shadow Wave and Pepsodent brands	"We appreciate seeing this fine program every week."	16 July '53
"This Is Your Life," Hazel Bishop lipstick and makeup	"You are to be complimented for a fine program."	9 Sept. '53

*No acknowledgment was promised or implied by the program.

What happens

Postcards to 25 sponsors

by Miles David

There is nothing anyone in the radio and television business is less likely to do than write a fan letter to a program. But for the past six months a SPONSOR reporter and his wife have been busily watching shows and sending off rave notes on two-penny postcards.

The purpose was to get a rough idea of how advertisers are handling their program mail these days. Notice the word *rough*. This project is not meant to "bust the town wide open," as they say on television. It is not a carefully scientific cross-section based on calculus, sociology and atomic physics. It's merely an informal way of finding out what happens when a viewer sits down and expresses his appreciation for television entertainment.

The answer seems to be that nothing much happens. Only six out of 25 sponsored network programs we wrote to replied. Significantly or insignificantly (take your choice) the most effective and public relations-minded reply came from Procter & Gamble, biggest client in radio and television (see cut at left).

Postcards, which make up a good portion of network mail, were used for convenience. And to make sure the cards got normal treatment it goes without saying that the messages were kept free of any indication that the writer had any connection with radio or television.

To avoid giving mail handlers the impression this was some kind of a claque for tv shows, only a few cards were sent out at a time. And our card writing extended over four months, starting in July and ending in October. There was no significant variation in number of replies as between summer and fall months.

Mostly people just didn't answer.

We wrote to the Singer Sewing Machine Co. program *Four Star Playhouse*, for example, praising the show and saying that we'd like to receive some literature on their sewing machines. Nothing.

We wrote to the American Chicle

SPONSOR

When you write to the sponsor

shows drew replies from only six. But two out of two sustainers answered

Co.'s summer show, *Date With Judy*, saying we enjoyed it and asking who played the part of Judy. No reply.

We fibbed to *Blind Date* (sponsored alternately during the summer by Toni and Hazel Bishop), stating that we had met on a blind date and never missed their show. No reply.

We stretched the truth again and asked *Bride and Groom* (sponsored on different days by General Mills and Toni) how we could make arrangements to be married on their program. Nothing.

We sent raves to *My Little Margie* and *Racket Squad* (both on this summer for Philip Morris) and got no reply.

We tried Lever Bros.' *Big Town* with another rave and got no reply.

By way of contrast Procter & Gamble answered our two-sentence postcard about *Beulah* with a letter typed on company stationery and signed by someone from the public relations department. Our postcard was dated 8 September and mailed 9 September to the station which carried the show (WABC-TV). It could have arrived in Cincinnati no sooner than a week later, on say 16 September—or perhaps even a week later than that. (We haven't checked.) Yet the reply was dated 29 September, only 20 days after our card went in the mail.

Actually Procter & Gamble was in process of dropping the show at the time the notes were exchanged. Yet it considered a courteous response to a consumer worth the expense.

Another public relations-minded reply came from *Captain Video*. We wrote our praises to the Captain, simulating a child's handwriting and giving the name and address of a 10-year-old of our acquaintance. The card went out on 9 September and the youngster was agreeably surprised to receive an autographed picture three weeks later.

We wrote to *Howdy Doody* asking for tickets and had a reply two weeks later asking us to wait patiently until tickets were available.

We wrote to WCBS-TV for tickets to Colgate's *Strike It Rich* on 20 October. Back from Walt Framer Productions came the tickets three days later. (We gave them to neighbors. You didn't waste your postage. Walt.)

We wrote for tickets to Geritol's *Juvenile Jury* on the same day and had tickets back from Barry, Enright & Friendly in 10 days.

Neither of the two packagers enclosed a covering note or form.

The one form letter we received was from *Omnibus*. Our postcard praised the show and its commercials, went out 21 October. The note was in our hands three days later. It was a cleanly mimeographed form with name typed in.

Two out of two cards we dispatched to unsponsored network television shows were answered quickly. We wrote to CBS' *Man of the Week* on 8 September and had a typed and signed letter in reply from CBS Producer William R. Workman back three days later. We wrote to NBC inquiring about

the name of a composition played on the *Recital Hall* on 8 September. We had the correct answer in the form of a letter a week later.

So carried away were we by all the card writing that we ended up calling for one of those gadgets you see demonstrated on tv by pitchmen. In response to a WATV, Newark, pitch over a feature movie show we rushed to the phone and ordered an all-purpose tool said to (1) cut glass and (2) sharpen scissors, knives and cutlery of every kind. There was little waiting to make the phone call and the girl who took the order operated efficiently and in a minimum of time. We phoned on 1 October, got our all-purpose tool 9 October.

The tool is advertised at \$1.98 plus C.O.D. charges which brings the actual cost to \$2.37. It arrived from Video Mart, Inc., in good condition and we have been meaning to try it out ever since.

(Please turn to page 125)

BIG MAIL HAULS ARE VALUABLE INDEX to opinions of audience. Many clients make "box score" on mail reactions. Letters below went to Canadian town after Jack Berch plea on NBC in '50. Even without emotional appeal many shows pull mail steadily



How the different rating services

In Part 16 of SPONSOR's All-Media Study research chief of Blair rep firm sh

by Ward Dorrell



Author of this report is Ward Dorrell, former Hooper v.p. who is now research director of John Blair & Co., and Blair TV Inc., station reps

One of my first thoughts when asked to prepare this article for SPONSOR was to tell about the tv salesman who really knew how to use ratings to work both sides of the street.

When he was asked by an agency client to replace a low-rated tv spot, he readily complied. Then, he went to see another agency who subscribed to a different rating service. He offered this agency the spot which he had just cancelled out.

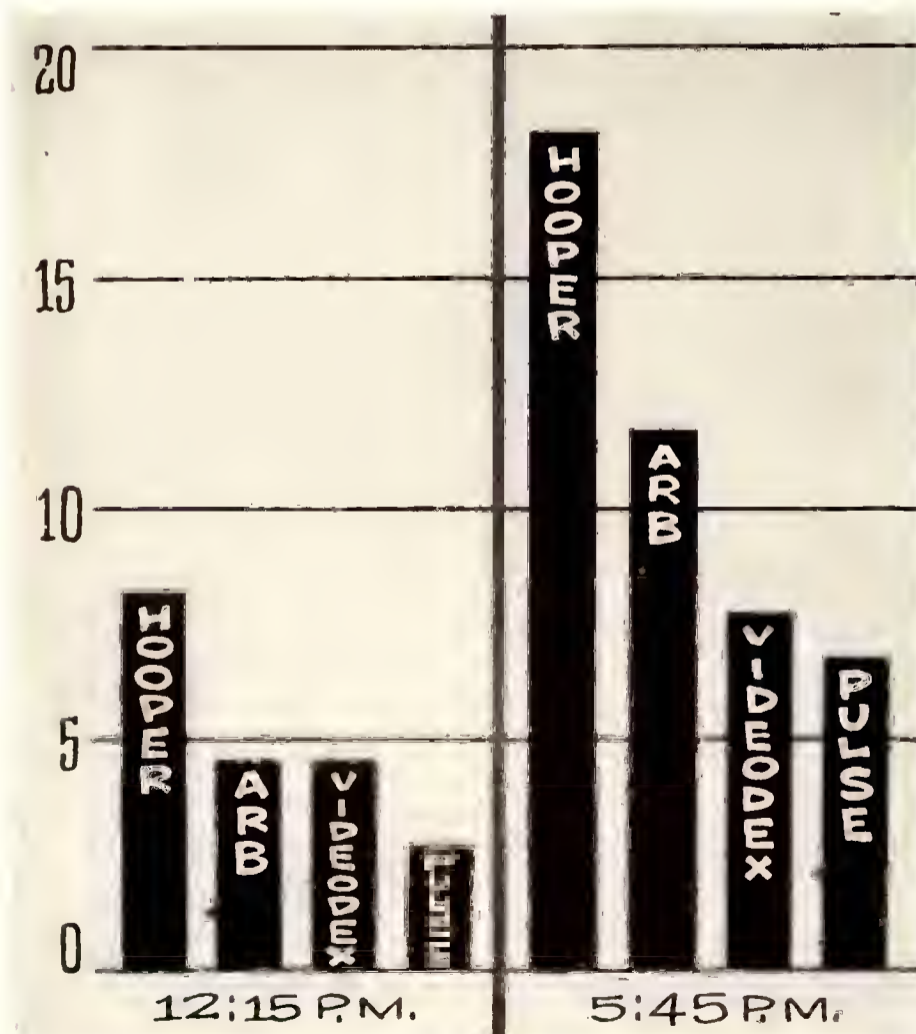
The second client quickly grabbed it. His television audience service showed it had a very high rating!

If you think this story is exaggerated, just ask any tv salesman. He'll tell you it's a common practice.

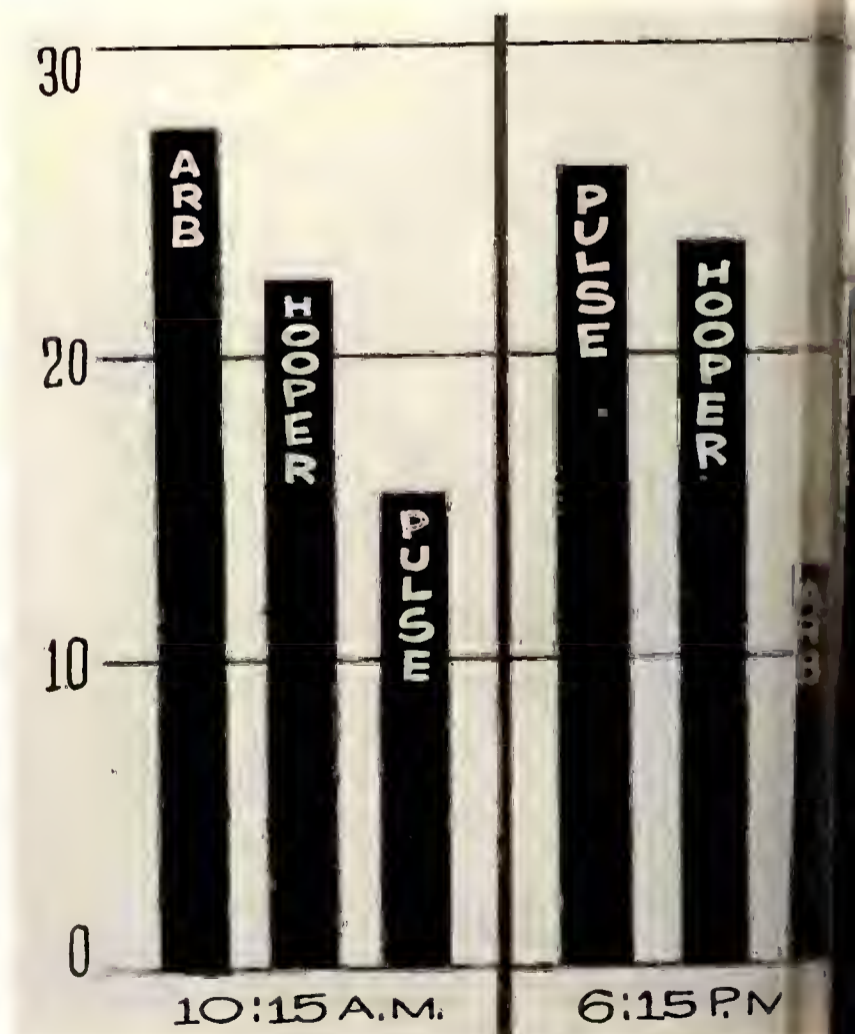
We at Blair are especially aware of the wide variation between rating services, for the stations we represent subscribe to practically every service. We therefore have an opportunity to compare and observe services not afforded to most organizations which generally get only one or two services.

We draw up almost continuous comparative charts on the various services. The purpose of these charts is to keep our management and sales forces well

1. L.A. tv ratings figures vary widely



2. Columbus tv sets-in-use, too, can't



ary in the same market

researchers can be as far apart as 200% in local ratings

informed on trends and to show the great variation in the findings of the different services. Some of these charts are reproduced below.

We have always tried to minimize the use of television and radio ratings as the sole means of determining either the effectiveness of radio and tv as media or the effectiveness of a single station or program against another.

We feel ratings should be used as they were originally intended: as a guide and estimate of the total audience size and its distribution among the various stations.

In our opinion, it will be a long time before this rating controversy will be resolved. In fact, it may never be resolved—short of a Divine Revelation. How wonderful it would be if the heavens could open up and a sets-in-use figure appear therein for television and radio as the Lord's Truth, against which the various rating services could be compared!

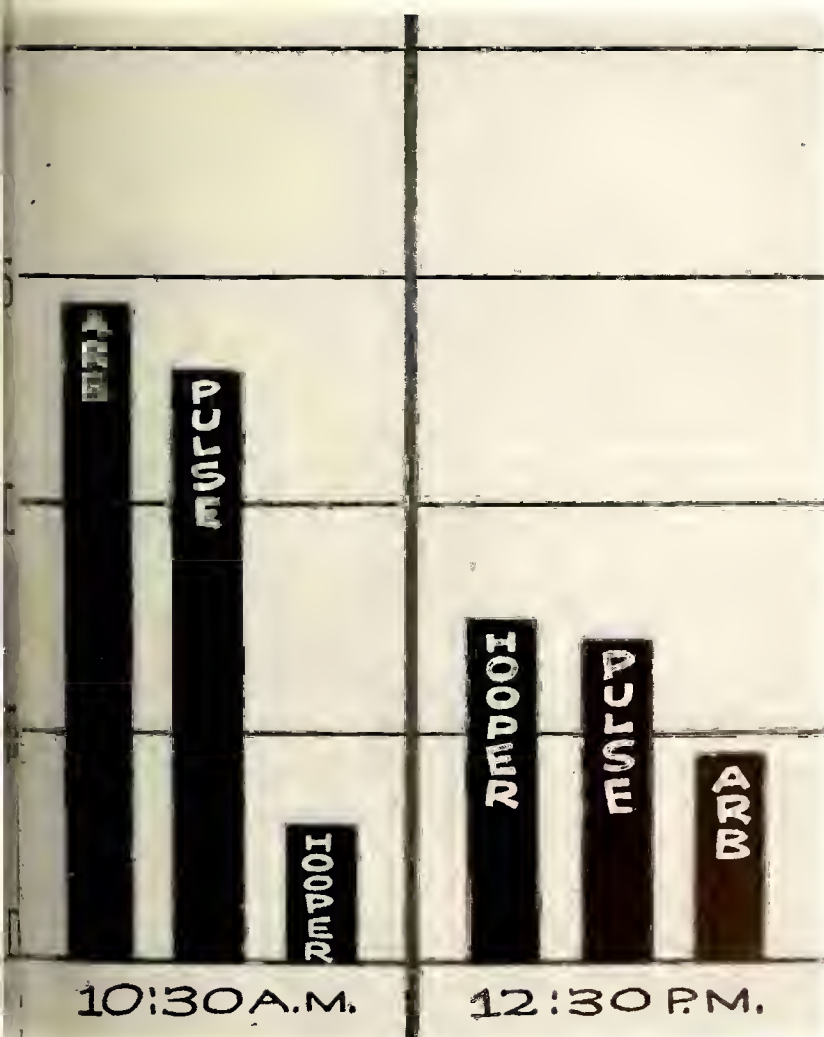
While I have great respect for the divine powers, I do not anticipate such an evangelical disclosure in the near future. In the meantime, we will have to fight along present lines. We will

probably have to live with ratings of various kinds for a long time to come. Therefore, we should try to learn to use them as intelligently as possible.

Our company has taken active part in the controversy which has developed around ratings. Two years ago, we produced our critical analysis of the telephone coincidental service in the (Please turn to page 118)

FUTURE ISSUE: "How to set up an ideal media sales test." Part 17 of SPONSOR's All-Media Study. Issue date later. Entire series will be reprinted in book form.

Columbus tv ratings often differ like this



1.

RATINGS: KTTV, Los Angeles chart shows how three diary services, one roster recall service reported the ratings last month of an independent tv outlet in a seven-station market. In some cases, such as at the 12:15 p.m. and 5:45 p.m. periods, differences of over 200% exist. Since these slots on KTTV are filled by "Sheriff John," a kid's show, Dorrell feels that differences may be due to fact that children fill out diaries with enthusiasm for their favorite shows

* * *

2.

SETS-IN-USE: Columbus, Ohio sets-in-use figures vary widely between services. Here, chart shows the sets-in-use calculations of three research firms—ARB, TelePulse, Hooper—in a three-station city during April 1953. Figures are reasonably close only during the early morning (7:00 to 9:00 a.m.), early evening (6:30 to 7:30 p.m.) and late at night (after 10:30 p.m.). During the mid-morning, mid-afternoon and prime evening periods they are often way off

* * *

3.

RATINGS: Just as sets-in-use figures for the WBNS-TV, Columbus market vary between researchers so do ratings. ARB, for example, gave the station a Monday-through-Friday daytime average of 14.5 at 10:30 a.m., while Hooper rates it at around 3.0. At 12:30 p.m., two hours later, ARB gave WBNS-TV an average of around 4.5 while Hooper showed a figure of nearly 7.5. And so it goes. Chart demonstrates why ratings shouldn't be over-emphasized

AUTOMOBILES

SPONSOR: Worthington Motors AGENCY: A. J. Victor Co.

CAPSULE CASE HISTORY: On 25 November 1953 Worthington Motors sponsored its first Wednesday night 10:00-11:00 p.m. movie over KTTV, Los Angeles. Two days later, it sponsored a Friday evening movie, 7:30-8:30 p.m., on the same station. By the next day Worthington Motors had sold 83 automobiles as a direct result of tv advertising. Cost of the two programs was \$2,200. Sales: over \$200,000. "These KTTV shows have been our most successful advertising effort to date," says Cal Worthington, owner of the auto firm.

KTTV, Los Angeles

PROGRAM: Evening movies



TV
results

NAIL ENAMEL

SPONSOR: Vikki Nail Enamel AGENCY: Michael Lippert

CAPSULE CASE HISTORY: Vikki Nail Enamel's television program, backed up by heavy merchandising, resulted in almost a 10% over-all sales increase for the company. It telecasts Vikki Varieties Saturdays from 5:00 to 5:30 p.m. over WPIX. To tie in with the show, it set up a contest, announced that entry blanks would be available at New York-area drug stores. Five thousand druggists put up window displays for the event; Vikki sales jumped 9.7%. Weekly cost of the show is \$800 for talent and production, \$150 for time.

WPIX, New York

PROGRAM: Vikki Varieties

PLANT FOOD

SPONSOR: RX 15

AGENCY: Huber Hoge

CAPSULE CASE HISTORY: Dollar for dollar television outpulled newspapers six to one for this manufacturer of plant food. The firm placed advertising for the Bon Ton Department Store, distributor for the product, in two New York, Pa., newspapers and over WSBA-TV. The tv advertising consisted of one 15-minute film, Improve Your Garden, at a total cost of \$100. The newspaper advertisements cost the sponsor \$609.28. L. B. Melhorn, manager of Bon Ton's housewares department, reports that television accounted for almost 50% of total sales.

WSBA-TV, York, Pa.

PROGRAM: Improve Your Garden

SUPER MARKET

SPONSOR: Save-Way Market

AGENCY: Direct

CAPSULE CASE HISTORY: To test the pull of tv advertising Save-Way Market in Phoenix scheduled two participations in Movie Matinee (KPHO-TV) offering surprise gift packages. All shoppers had to do to get the gifts was to say, "I saw it on Channel 5." Response to the first announcement was so overwhelming that the store's owner had to revise the second announcement, leaving out the offer. He had given away almost 500 packages within a few hours after the first offer was made. The two participations cost a total of \$60.

KPHO-TV, Phoenix

PROGRAM: Movie Matinee

LIGHTING

SPONSOR: Sylvania Electric Products

AGENCY: Cecil & Presbrey

CAPSULE CASE HISTORY: The superintendent of schools in Manitou, Colo., was one of thousands of viewers watching Beat the Clock over the CBS TV network recently (Saturdays, 7:30-8:00 p.m.). He was tuned to KKTV Colorado Springs. During the commercial, he heard the announcer say, "A light expert is as near as your telephone." On the following Monday the superintendent contacted the local Sylvania representative by phone, gave him an order for \$10,000.

KKTV, Colorado Springs

PROGRAM: Beat the Clock

TOOLS

SPONSOR: Grant Tool

AGENCY: Rain

CAPSULE CASE HISTORY: This manufacturer of tools sponsored a single 10-minute film 26 September on WMIN-TV at a total cost of \$278. The film featured an assortment of tools suitable for use in home workshop. As a result of its television sponsorship Grant received 622 orders at \$1.98 each, or a total of \$1,231. The company reports this result "far exceeded" its expectations.

WMIN-TV, St. Paul-Minneapolis

PROGRAM: 10-minute film

FURNITURE

SPONSOR: Bekins Furniture Store

AGENCY: Ditt

CAPSULE CASE HISTORY: Last December, Bekins Furniture Store showed the following 11 items over the Let's Go Christmas Shopping show on KVTU: a sofa, chair, chair, two step tables, coffee table, rug, two lamps and two pictures. Immediately after the show, a Sioux City woman phoned the store to say, "Please send me one of each. I'll take the whole bundle of furnishings you showed on KVTU a few minutes ago."

KVTU, Sioux City

PROGRAM: Let's Go Christmas Shopping

HEADLINE YOUR SALES

in a market that makes news

WDEL-TV
Wilmington
Delaware

Channel 12

N B C
TV Affiliate

Viewers throughout the large, rich WDEL-TV market—Delaware, parts of Pennsylvania, New Jersey and Maryland—look to CHANNEL 12 for up-to-the-minute local, regional and national news. In addition to NBC network news, this loyal, growing, buying audience sees local on-the-spot news stories filmed by WDEL-TV's camera crews and processed in the station's

modern laboratories. Because they look, they buy. Every year this audience spends:

\$1,051,410,000 on retail items

263,997,000 on food

54,272,000 on general merchandise

29,268,000 on drug items

Reach them, sell them—profitably, economically
—on WDEL-TV, CHANNEL 12.

Represented by

MEEKER

New York Chicago Los Angeles San Francisco

WDEL
AM TV FM
Steinman
Station

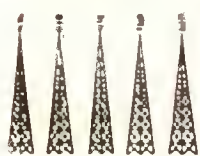
Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, you will find a handy, up-to-date listing of new tv station grants (see below). Included is the name of the company receiving the c.p., the technical facilities granted and other appropriate facts.

Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone on the air with commercial programming

during the two weeks preceding each issue of SPONSOR. Like the group of c.p.'s, the "new stations on air" department includes all the basic facts about the station a timebuyer wants to know: Its channel, power, network affiliation, number of stations in its market, set count (if one has been made by presstime), the name of its general manager and the station's national advertising representative.

The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U. S. tv homes.



NEW AND UPCOMING TV STATIONS



I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT.
					VISUAL	AURAL				
ALEXANDRIA, LA.	KALB-TV	5	30 Dec.		29	16	0	NFA	Alexandria Bcstg. Co. Walter H. Allen, pres. Willard L. Cobb, gen. mgr.	Weed
CORPUS CHRISTI, TEX.		22	6 Jan.		21	11	0	NFA	Coastal Bend Tv Co.	
ERIE, PA.		66	31 Dec.		7	4	1	208 vhf	Commodore Perry Bcstg Service, Inc. Dr. Perry D. Cook, pres.	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
CHARLOTTE, N. C.	WAYS-TV	36	10 Jan.	24	12	ABC	2	274 vhf	WAYS-TV, Inc. G. W. Dowdy, pres. James P. Poston, gen. mgr.	Bolling
GREENVILLE, S. C.	WFBC-TV	4	1 Jan.	100	50	NBC	2	NFA	Carolina Tv. Inc. Alester G. Furman Jr., pres.	Weed Tv
PENSACOLA, FLA.	WEAR-TV	3	14 Jan.	10	5	CBS	2	NFA	Gulfport Bcstg. Co. Mel Wheeler, pres. and gen. mgr.	Hollinger

III. Addenda to previous listings

Since 29 June 1953, the following television stations have been granted assignment of their construction permits or licenses, or have been granted transfer of control, to new parties. During the last half of 1953 seven stations were sold. Two others, sold this month, also are included in the listing.

CLEVELAND, Ohio, WXEL, from Empire Coil Co. to Storer Bcstg. Co. (Note: At SPONSOR presstime, transfer had not yet been approved by FCC.)
DES MOINES, Iowa, WHO-TV, from Central Bcstg. Co. to WHO-TV.
HANNIBAL, Mo., KHQA-TV, from Courier Post Publishing Co. to Lee Bcstg., Inc.
KANSAS CITY, Mo., KCTY, from Empire Coil Co. to Allen B. Du Mont Labs., Inc.
LINCOLN, Neb., KOLN-TV, from Cornhusker Radio

& Television Corp. to Fetzer Bcstg. Co.
LITTLE ROCK, Ark., KRTV, from Little Rock Telecasters, Inc., to Rowley-Brown Bcstg. Co.
LOS ANGELES, Cal., KLAC-TV, from Dorot Schiff to Copley Press, Inc.
PORTLAND, Ore., KPTV, from Empire Coil Co. to Storer Bcstg. Co. (Note: At SPONSOR presstime, transfer had not yet been approved by FCC.)
SPOKANE, Wash., KXLY-TV, from KXLY-TV Northern Pacific Television Corp.

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (15 Jan. '54)
No. of markets covered

355
221

No. of post-freeze c.p.'s granted (excluding 28 educational grants; 15 Jan. '54)
No. of grantees on air

493
247

No. tv homes in U.S. (1 Jan. '54)
Percent of all U.S. homes with tv sets (1 Jan. '54)

27,500,000\$
60%\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 1 Jan. and 15 Jan. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual entries. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning

Percentages on homes with sets and homes in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a c.p. also represents the tv operation. Since at presstime it is generally too early to confirm tv representations of grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in mar-



One average dollar invested in NBC daytime television delivers 621 advertising impressions. The same dollar invested in the average nighttime television show makes only 303 advertising impressions—less than half as many. Clear as daylight itself is the fact that Daytime Dollars Buy More...when they're placed on **NBC TELEVISION**

a service of Radio Corporation of America

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film pro

Rank row	Past rank	Top 10 shows in 10 or more markets Period: 1-7 December 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Chi.
1	1	Favorite Story , Ziv (D)	23.9	7.8 wnbt 10:30pm	10.2 kttv 8:00pm	19.8 wnac-tv 10:30pm	8.2 wbbm-tv 2:00pm	23.3 wcco-tv 9:00pm	48.0 ksd tv 9:30pm	15.4 wtop-tv 10:30pm	12.8 waga-tv 7:00pm			19.5 wkrc-tv 9:30pm	1
2	6	I Led Three Lives , Ziv (D)	22.2	10.7 wnbt 10:30pm	4.9 keca-tv 7:00pm	16.0 wnac-tv 7:00pm					7.8 wlv-a 10:30pm		52.0 wben-tv 9:30pm	26.5 wlv-t 8:30pm	1
3	2	Cisco Kid , Ziv (W)	21.9	10.4 wnbt 6:00pm	9.5 keca-tv 7:00pm	14.5 wnac-tv 6:30pm	16.6 wbkb 5:00pm	19.5 wcco-tv 5:00pm	27.5 ksd tv 4:30pm	12.8 wnbw 6:30pm	16.3 waga-tv 7:00pm	16.0 wbal-tv 7:00pm	38.8 wben-tv 7:00pm	21.8 wcco-tv 6:00pm	1
4	3	City Detective , MCA, Revue Prod. (D)	21.4	3.3 wplx 7:30pm	7.7 knbb 10:30pm					5.8 wtop-tv 4:30pm		7.8 wmar tv 11:00pm	43.5 wben-tv 10:30pm		1
5	4	Foreign Intrigue , JWT, Shel. Reynolds (A)	19.9	18.0 wnbt 10:30pm	15.4 knbb 10:30pm	17.8 wbz-tv 10:30pm	12.2 wnbq 9:30pm	19.0 kstp-tv 9:30pm	19.5 ksd tv 11:00pm	15.8 wnbw 10:30pm			3.0 wbuf-tv 8:00pm	15.0 wcco-tv 8:30pm	2
6	5	Boston Blackie , Ziv (M)	19.4	4.4 wabc-tv 10:00pm	6.0 kttv 8:30pm		15.4 wgn-tv 9:30pm			13.6 wtop-tv 8:30pm				14.3 wlv-t 10:30pm	
7	9	Kit Carson , MCA, Revue Prod. (W)	19.3	9.7 wnbt 6:00pm	11.2 keca-tv 7:30pm	15.8 wnac-tv 6:00pm			27.3 ksd tv 4:00pm		15.8 wlv-a 6:00pm		11.3 wmar-tv 6:00pm		6
8	7	Range Riders , CBS Film, Flying "A" (W)	18.9		9.7 knxt 7:00pm	25.8 wbz-tv 7:00pm		8.3 wcco-tv 5:00pm			11.5 wsb-tv 6:00pm				
9	10	Superman , MPTV, R. Maxwell (K)	18.1	12.0 wnbt 6:00pm	12.8 keca-tv 8:30pm	17.0 wnac-tv 6:30pm	12.2 wbkb 5:00pm	8.3 wcco-tv 5:00pm	29.0 ksd tv 5:30pm	7.8 wmal-tv 6:00pm	17.3 wsb-tv 7:00pm	16.0 wbal-tv 7:00pm	39.0 wben-tv 7:00pm	12.3 wkrc-tv 6:30pm	1
10	11	Wild Bill Hickok , W. Broidy (W)	17.8	4.2 wor-tv 5:30pm	11.2 klla 6:00pm	8.3 wnac-tv 5:00pm	13.0 wbkb 1:30pm	26.0 wcco-tv 5:30pm	26.0 ksd tv 12:00n	13.8 wtop-tv 1:00pm	12.3 wsb-tv 5:30pm	14.0 wbal-tv 7:00pm	24.3 wben-tv 1:00pm	13.8 wkrc-tv 6:30pm	8
Rank row	Past rank	Top 10 shows in 4 to 9 markets		7-STATION MARKETS		4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.	Boston	Chi.	Mpls.	St. L.	Wash.	Atlanta	Balt.	Buffalo	Cinc.	Chi.
1	3	Orient Express , PSI-TV, Inc. (A)	19.3	2.4 wabc-tv 8:00pm	3.9 keca-tv 8:30pm										
2		Hopalong Cassidy , NBC Film (W)	17.3	17.2 wnbt 6:30pm	9.4 kttv 7:00pm		8.3 wbkb 5:30pm	29.5 wcco-tv 6:00pm		13.4 wnbw 7:00pm	14.3 wsb-tv 6:00pm				
3	1	Jeffrey Jones , L. Parsons (D)	16.7		5.9 kttv 8:00pm								2.5 wbuf-tv 9:00pm		
4	6	Gene Autry , CBS Film, Flying "A" (W)	16.5		11.5 klla 5:30pm		8.8 wbbm-tv 5:30pm								
5	4	Amos 'n' Andy , CBS Film (C)	14.8	8.2 wbs-tv 2:00pm	15.2 knxt 8:00pm	11.5 wbz-tv 11:15pm	7.6 wbbm-tv 1:30pm								
6	2	Victory at Sea , NBC Film (Doc.)	13.6	6.7 wnbt 7:00pm		12.3 wbz-tv 11:15pm	9.8 wnbq 9:30pm			8.2 wnbw 7:00pm			2.0 wbes-tv 8:00pm		
7	5	Cowboy G-Men , United Artists (W)	13.5	3.0 wabc-tv 1:30pm		10.5 wbz-tv 2:00pm		17.0 wcco-tv 4:30pm	26.0 ksd tv 3:30pm		12.8 waga-tv 7:00pm			15.3 wcco-tv 1:30pm	
8	7	Heart of the City , United TV Programs (D)	12.0		8.0 kttv 10:30pm	7.3 wbz-tv 11:15pm					1.3 wlv-a 8:00pm			16.8 wkrc-tv 9:00pm	
9		All Amer. Game of Week , Sportsvision (S)	11.0				8.6 wgn-tv 9:30pm		3.3 wtvl 9:30pm						
10	8	Abbott & Costello , TCA (C)	10.9	11.4 wnbt 6:00pm	8.7 kttv 7:30pm	16.8 wnac-tv 6:00pm	9.8 wnbq 6:00pm			10.2 wtop-tv 6:00pm		5.8 wmar-tv 6:30pm			

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (M) mystery; (W) Western; (S) sports. Films listed are syndicated, half-hour length, broadcast in four or more markets. The average rating is an unweighted average of individual market

ratings listed above. Blank space indicates film not broadcast in this market a d l ber 1953. While network shows are fairly stable from one month to another i the which they are run, this is true to much lesser extent with syndicated shows, his

m shows
ly made for TV

3-STATION MARKETS					2-STATION MARKETS		1-STA. MKT.
Croft	Milw'kee	Phila.	S. Fran.	Seattle	Birm.	New O.	Charlotte
3			20.5	30.3		50.5	59.0
tv			kron-tv	king-tv		wdsu-tv	wbtv
8pm			8:00pm	8:00pm		9:30pm	9:00pm
3		11.8	17.8				59.5
tv		wcau-tv	kron-tv				wbtv
8pm		7:00pm	10:30pm				8:30pm
2.3	34.5	17.0	26.0	36.3	27.3	27.0	36.0
tv	wtmj-tv	wcau-tv	kron-tv	king-tv	wbrt-tv	wdsu-tv	wbtv
8pm	5:00pm	7:00pm	7:00pm	7:00pm	5:00pm	5:00pm	11:00am
0	20.0		20.3		23.5	35.5	56.5
tv	wtmj-tv		kron-tv		wabt	wdsu-tv	wbtv
8pm	11:00pm		10:00pm		9:30pm	10:00pm	8:00pm
8	43.8	11.4	9.0	28.8	20.0		56.5
tv	wtmj-tv	wcau-tv	kgo-tv	king-tv	wbrt-tv		wbtv
8pm	9:30pm	10:30pm	10:30pm	9:30pm	9:30pm		9:00pm
5	30.3		12.3	14.3	18.3	46.3	59.5
tv	wtmj-tv		kgo-tv	king-tv	wbrt-tv	wdsu-tv	wbtv
8pm	11:00pm		8:30pm	10:30pm	10:00pm	10:00pm	8:00pm
3	32.0	14.4	17.8	21.3	27.3	38.8	29.0
tv	wtmj-tv	wptz	kron-tv	king-tv	wabt	wdsu-tv	wbtv
8pm	4:30pm	6:30pm	4:00pm	5:00pm	6:00pm	4:00pm	3:30pm
3	8.3	18.2	23.8	29.8		42.3	
tv	wcan-tv	wptz	kpix	king-tv		wdsu-tv	
8pm	7:00pm	6:00pm	7:00pm	7:00pm		6:00pm	
8	28.0	20.6	11.0	21.5	22.8	25.3	26.0
tv	wtmj-tv	wcau-tv	kgo-tv	king-tv	wabt	wdsu-tv	wbtv
8pm	4:00pm	7:00pm	6:30pm	5:00pm	6:00pm	5:00pm	3:00pm
5	19.8	18.6	17.5	20.8	26.0	24.8	30.0
tv	wtmj-tv	wptz	kgo-tv	king-tv	wabt	wdsu-tv	wbtv
8pm	12:00pm	6:30pm	6:30pm	5:00pm	6:00pm	12:30pm	3:30pm
		13.5	36.0			45.5	
		kgo-tv	king-tv			wdsu-tv	
		8:30pm	8:30pm			9:30pm	
		12.5			19.8		31.5
		kgo-tv			wbrt-tv		wbtv
		6:00pm			6:00pm		3:30pm
	5.3					53.0	
	wcan-tv					wdsu-tv	
	8:30pm					7:30pm	
1.5			22.3		27.5		
tv			king-tv		wabt		
8pm			5:00pm		6:00pm		
			31.5				
			king-tv				
			7:30pm				
3		18.3				40.8	
tv		kron-tv				wdsu-tv	
8pm		7:00pm				4:30pm	
5		7.0					
tv		kgo-tv					
8pm		7:00pm					
8		15.0	2.3		8.8	37.5	
tv		kron-tv	kmo-tv		wbrt-tv	wdsu-tv	
8pm		10:30pm	9:00pm		10:45pm	10:00pm	
23.3		6.3	3.0				25.0
wtmj-tv		kgo-tv	kmo-tv				wbtv
10:30pm		10:00pm	8:00pm				1:30pm
	13.4						
	wcau-tv						
	10:30pm						

mind when analyzing rating trends, from one month to another
chart. *Refers to last month's chart. If blank, show was not
in last chart or was in other top 10.

GOOD FOR A PROFITABLE
PASSAGE THROUGHOUT
THE MID-SOUTH'S
FASTEST-GROWING MARKET

GREENSBORO,
N. C.
via
wfmy-tv

WINSTON-SALEM,
N. C.
via
wfmy-tv

DURHAM,
N. C.
via
wfmy-tv

ASHEBORO,
N. C.
via
wfmy-tv

DANVILLE,
VA.
via
wfmy-tv

HIGH POINT,
N. C.
via
wfmy-tv

REIDSVILLE,
N. C.
via
wfmy-tv

LEXINGTON,
N. C.
via
wfmy-tv

BURLINGTON,
N. C.
via
wfmy-tv

THOMASVILLE,
N. C.
via
wfmy-tv

SALISBURY,
N. C.
via
wfmy-tv

MARTINSVILLE,
VA.
via
wfmy-tv

this is
just
the
ticket to sell the real
North Carolina market.

If you want to go places in a profitable
way throughout the fastest-growing
area of the fast-growing mid-South . .
WFMY-TV is ready to cover a lot of
ground for you in a hurry.

Your itinerary, via Channel 2, includes
a market that's \$1,500,000,000
strong in buying power . . home of
some of the biggest, best-known names
in American manufacturing . . rich with
payrolls that stem from a busy combina-
tion of industry and agriculture.

When your message travels via WFMY-TV,
you're sure of a warm and resultful
welcome in television homes all over
this progressive region. For more sales
in the heart of the mid-South, WFMY-TV
is just the ticket!

wfmy-tv

Basic CBS Affiliate — Channel 2
Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

*You're in
Clover*

ON
KDON

SALINAS, CALIF.
5000 WATTS

Saturate California's
Newest Metropolitan Area
with the

**CLOVER LEAF
STATION**

at half the cost of
using separate stations.

HERE'S THE STORY... LEAF BY LEAF

SALINAS	\$58 Million Retail Sales
MONTEREY	\$35 Million Retail Sales
SANTA CRUZ	\$42 Million Retail Sales
WATSONVILLE	\$27 Million Retail Sales

Put them all together for.
ONE STATION COVERAGE
of these four cities and the rest of
this Half-Billion Dollar Market

KDON
SALINAS
CALIFORNIA

REPRESENTED BY WEED & CO.

**AGENCY
AD LIBS**



(Continued from page 10)

that a sensible use of radio and television—which means well-written copy and video that does more than holding up a print advertisement—wouldn't have turned the tide in favor of the stores, in any case.

In addition, I gather the stores got so distraught over the newspaperless state of the city that they withheld most of their advertising dollars. So, in effect, they were trying to make up for their loss of the press with less dollars each of which was pulling only a small portion of its value. Hmmm! Does this constitute a fair test for radio and tv?

As you can perhaps imagine by now, what I'm getting at is that this mystic world of retail advertising which so few in the national end of the picture seem to appreciate may not be so different after all. What's more important, it may be susceptible to broadcast campaigns that are well conceived and adroitly spotted (speaking of well "spotted," I gather also that most adjacencies purchased by the stores were of the genus which cause agency timebuyers to hold their noses; another handicap!).

In fact, I daresay that stores with a plethora of talent on their premises could quickly and easily adapt themselves and their people to as wise a usage of radio and television as any pill pusher on the national level. In fact, this seems to me to be an area which opens tremendous possibilities for radio and anything which does that, or gives a promise of so doing these days, is well worth looking into.

Therefore I imagine the more aggressive station folks are working right now to prove what the strike proved and to help the store people make a more intelligent adjustment to broadcast advertising. By so doing, they'll add new and needed revenue and once again prove that the human voice (radio) and the human voice plus pix in motion (television) are pretty effective sales instruments even if you can't tear the messages out and pin them to hubby's shaving mirror. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers.. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

SARRA INC.

TV COMMERCIALS



SALESMANSHIP

Sarra's commercials are extremely effective "visual selling"—they make friends and motivate buying action.



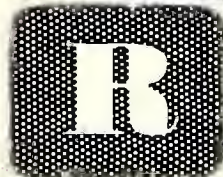
ATTENTION

Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.



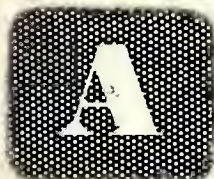
RETENTION

Sarra's commercials possess an unforgettable quality—the impression lasts long after the broadcast.



RECOGNITION

Sarra's advertising experts never forget the primary importance of strong product identification.



ACTION

The advertiser gets *results* when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and over 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.



VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one—or one hundred—each is custom-made for maximum fidelity.

OTHER SUCCESSFUL TV ADVERTISERS SERVED BY SARRA

The **STUDEBAKER** Corp.—Roche, Williams & Cleary, Inc.
NORTHERN TISSUE, Northern Paper Mills—Young & Rubicam, Inc. (Chicago).
JERGENS LOTION, Andrew Jergens, Inc.—Robert W. Orr & Associates, Inc.
SYLVANIA TV sets, Sylvania Electric Products, Inc.—Roy S. Durstine, Inc.
THE GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Peart.
RAINBO, FAIR-MAID, COLONIAL breads, Campbell Taggart Associated Bakeries.

CLIP BOARD OF RECENT SARRA RELEASES



LUCKY STRIKE, American Tobacco Co.—Batten, Barton, Durstine & Osborn, Inc.



STOPETTE Deodorant, Jules Montenier, Inc.—Earle Ludgin & Company



PET Milk Co.—Gardner Advertising Co. Awarded Chicago Art Directors' Club Gold Medal.



Pabst "BLUE RIBBON" Beer, Pabst Sales Co.—Warwick & Legler, Inc.

SARRA INC. SPECIALISTS IN VISUAL SELLING

NEW YORK: 200 East 56th Street

CHICAGO: 16 East Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

BASIC ABC-TV AFFILIATE FOR FRESNO



SATURATES CENTRAL CALIFORNIA'S RICH INLAND MARKET

Effective buying income
\$942,044,000
in KJEO coverage area
81,850 sets Dec., 1953
(90 mile contour area)

REPRESENTED NATIONALLY BY
THE BRANHAM COMPANY
Offices in Leading Cities

KJEO
CHANNEL 47

O'NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1708 Phone 7-8405
J. E. O'Neill, President



agency profile

L. T. Steele

Administrative V.P. for Tv & Radio
Benton & Bowles, New York

"Although many tv programs today are either independently or network packaged, the agency's role in an advertiser's air campaign is no less important or complex," Ted Steele, Benton & Bowles' executive head of tv and radio, told SPONSOR. "To the familiar functions of creating our own effective programs and commercials now are added—increasingly—problems of negotiating and administering most effectively for clients programs developed by packagers."

He went on to explain that creating or selecting a tv show has become more than ever interlocked with media and time buying strategies. "In tv, the closest collaboration between agency media and program people is a must."

He feels the big problems which a new tv advertiser faces are two-fold. "There's the problem of clearing a time franchise on a lineup of stations adequate to meet his coverage need. Also, he must acquire a program he can afford, which, when televised in such a valuable time slot, will attract an audience large enough and loyal enough to make the whole investment in time and talent pay."

A related trend in tv advertising that Steele points to is the emerging of various forms of cost-sharing sponsorships: rotating, alternating, participating. These, he feels, open up major-league tv opportunities to products with smaller budgets or seasonal selling problems.

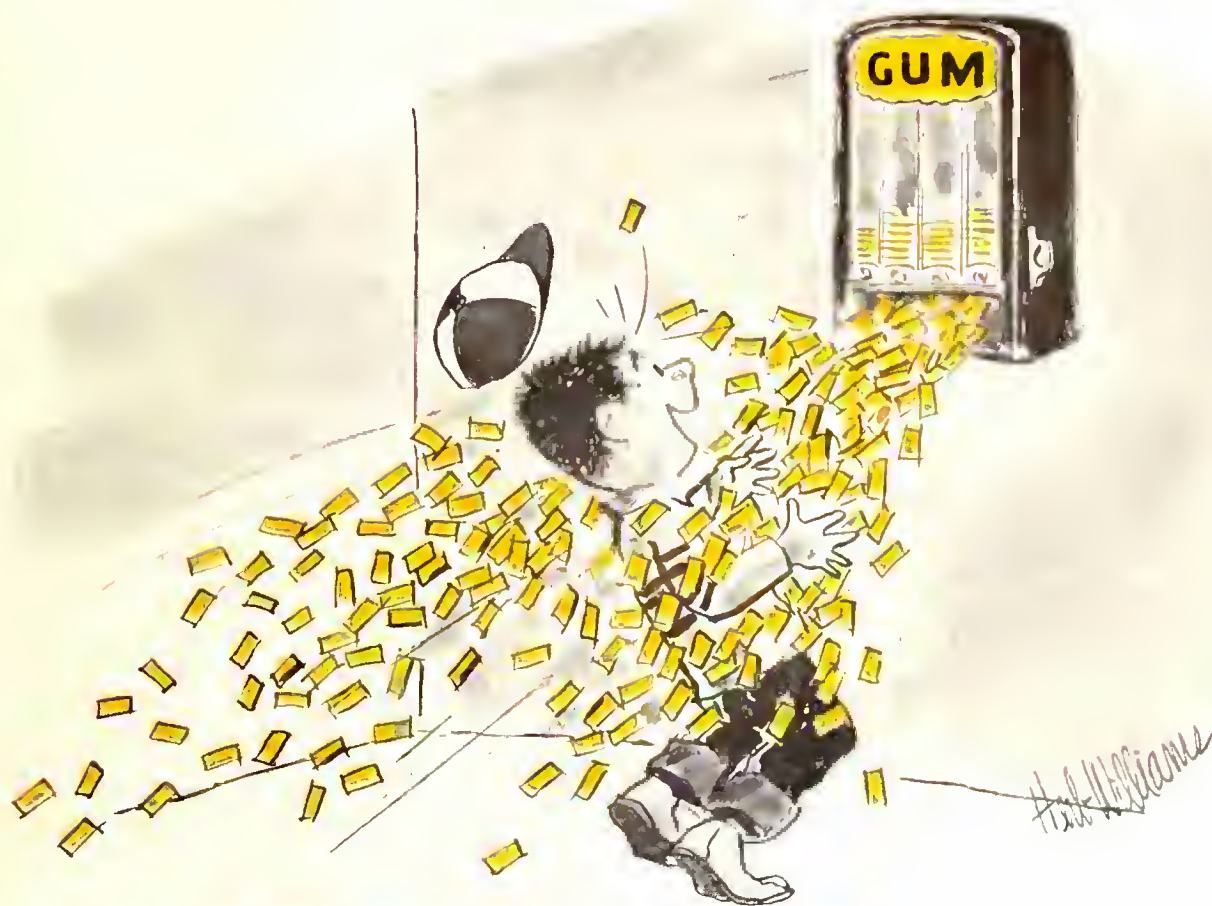
SPONSOR estimates that 60% of Benton & Bowles 1953 billings of \$60 million, or \$36 million, were in air media: \$26 million in tv, \$10 million in radio. These figures give Benton & Bowles fourth ranking among the top 20 agencies by 1953 air billings. (See SPONSOR list of top 20 radio and tv agencies, 28 December 1953.)

Among tv shows supervised by Steele's department for Benton & Bowles clients are: *Mama*, the *Red Buttons Show*, *Roy Rogers*, *Letter to Loretta*, *Pantomime Quiz* and the daytime strip, *On Your Account* (agency-built). Network radio entries include such established programs as the B&B-built *Railroad Hour*, *Wendy Warren* and the *News* and about a dozen more daytime serials and participation shows.

The Steeles live in Manhattan. Asked if he'd made any New Year's resolutions, Ted Steele answered unhesitatingly: "Yes—to move to the country!" Anybody got a house for sale in Locust Valley, N. Y.?

★★★

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

These five *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and in Inland California more listeners than the 2 leading San Francisco stations and the 3 leading Los Angeles stations combined . . . and at the lowest cost per thousand! (SAMS and SR&D)

Ringed by mountains, this self-contained inland market is 90 miles from San Francisco and 113 miles from Los Angeles. The Beeline taps a net effective buying income of almost 4 billion dollars.

(Sales Management's 1953 Copyrighted Survey)

MCCLATCHY BROADCASTING COMPANY

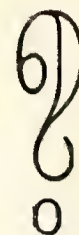
SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

**Do you think the audio portion of tv shows should
make up an important segment of network radio**



THE PICKED PANEL ANSWERS



Mr. Gottlieb

The answer to whether or not the audio portion of a tv show should be used in network radio depends on the program involved. In some instances it can work, such as *Meet the Press*.

That program was originally a radio show, then moved to tv, and now the tv sound track is used on radio. In a case like this, it's almost a question of which came first, the chicken or the egg?

On more or less stationary shows, such as CBS' *Man of the Week*, the tv sound can be used on radio with satisfactory results. The results, audiowise, will *not always* be satisfactory, however, because tv audio is inferior to radio audio.

With regard to certain musical programs, tv audio could be used on radio without undue loss of audio quality.

The audio portion of tv comedy shows would not be so successful on radio because much of tv depends upon sight. A humorous tv comedy sequence in pantomime, for instance, would obviously be meaningless on radio.

It is likely that very few dramatic programs could be simulcast. The visual part of a dramatic program simply plays too great a part to be eliminated.

The exact answer to the question, then, depends upon the nature of the program.

When you are looking at something, as in tv, you're not quite so aware of the sound as you are when you cannot see the source of that sound.

In radio, the listener must hear the

sound — and all of it — so that his imagination can operate properly. If you rob a person of the audio, his imagination is crippled.

If you turn off the video portion of your tv set and keep on the audio, you won't hear certain words. The operator of the boom mike just cannot always keep the mike over the speaker or singer's head. If there's a great deal of movement in a tv program, it's even harder to manage the boom mike. Not that perfect sound reproduction will result even if the boom mike is directly over the speaker. It never is as good as when the performer can speak directly into the mike, as in radio.

Motion pictures circumvent this problem by dubbing in the sound track after the picture has been shot. Except for filmed programs, this can't be done on tv.

For radio to use tv audio to a very great extent would be suicidal. There must be *better* audio quality for an audio medium—not second best.

LESTER GOTTlieb
Vice President in charge of
network programs
CBS Radio
New York



Mr. Hamilton

and musicals do lend themselves to this type of operation so long as the pro-

gram does not require sight for its continuity and pace. Participants in any such programs would be compelled to abstain from any references having to do with sight for obvious reasons. Variety and dramatic shows would not be practical since often the basic conception of the program is based on the audience's ability to see what is occurring.

With regard to using a radio tape for a tv production, I would consider this completely impractical. The problems of synchronizing movement with pre-recorded sound would present problems of staggering proportions. The only plausible application of the method that comes to mind would be the use of a musical tape while projecting film locale shots compatible with the music being played.

WILLIAM D. HAMILTON
Eastern Program Director
ABC Radio Network
New York



Mr. Rice

In considering the practicality of using taped versions of tv shows on radio, it is necessary to break down the problem into program types.

Such programs as audience participation, panel

As the network which pioneered in this type of operation we can point to three successful uses of this technique. When the Admiral Corp. received complaints from people that they were being deprived of Bishop Fulton J. Sheen's *Life Is Worth Living* program, the company signed up for the entire Mutual Broadcasting System's radio net. Why Mutual? Because of this web's deep audience penetration, in both tv and non-tv areas.

And certainly there are many fine television programs whose main ap-

peal is aural rather than visual. Among the "television" programs which the Mutual radio network is now carrying are *The Eddie Fisher Show*, *Perry Como's Top Tunes*, and *Author Meets the Critics*.

With television production costs as high as they are it seems a little ridiculous not to get as much mileage out of each program as possible. With singers such as Como and Fisher, and discussion shows such as *Author Meets* it is only common sense to amortize the cost of the program by disseminating it over as large an audience as possible. The network of more than 500 Mutual radio stations which these advertisers use assures them of reaching into every nook and cranny in America at very little additional cost, considering the original investment in the tv program.

With advertisers becoming more dollar-conscious every day it seems likely that more and more of them will turn to this method of stretching their budgets. Despite the prophets of doom, radio still has a vast audience. And it always will have. Whether the people turn to radio because they don't have tv, or because it does a better job in fields such as news and music, or because they enjoy a "sort of audible wallpaper" (as Alistair Cooke calls radio), they will continue to devote many hours per week to radio listening. Just because people are in the kitchen, bedroom, family car, or on the beach is no reason for ignoring their listening habits. And there's no reason why a substantial portion of this listening shouldn't be to programs which are produced with a combined listener-viewer audience in mind.

HERBERT C. RICE
Vice President in
Charge of Programs
MBS
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Questions are evaluated for their interest to other readers and, if found suitable, will be submitted to the most appropriate authorities for answering. Topic for discussion in the 8 February issue: "Do sponsors need a well-known star to attract large radio and tv audiences?"

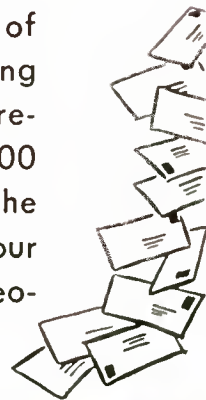
MAIL PULL

proves **KCEN-TV**

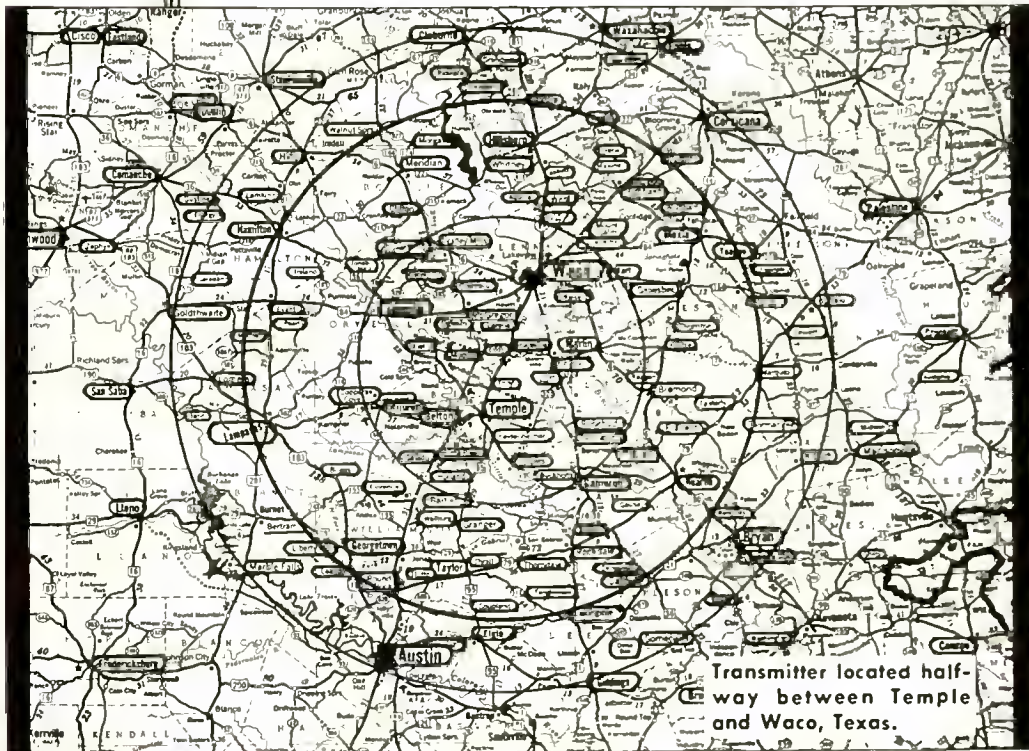


covers ALL of the big Temple-Waco market!

Engineers calculated a coverage radius of 75 miles for KCEN-TV, but mail reporting good reception has been consistently received from distant points in excess of 100 miles . . . proof of "plus" coverage in the big market midway between Texas' four largest cities where nearly a million people reside.



THIS IS COVERAGE



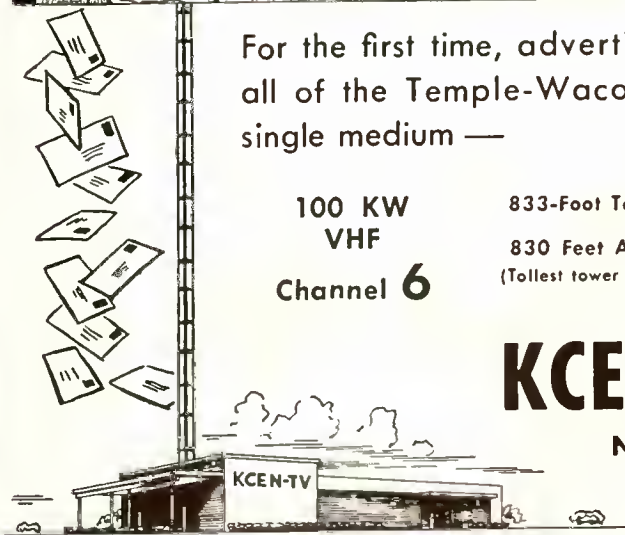
For the first time, advertisers can reach all of the Temple-Waco market with a single medium —

100 KW
VHF
Channel 6

833-Foot Tower
830 Feet Above Average Terrain
(Tallest tower in Texas, south of Amarillo)

KCEN-TV

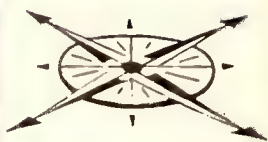
NBC Interconnected



P. O. Box 188, Temple, Texas
George P. Hollingbery Company—Nat'l Rep.

Phone 3-6868
Clyde Melville Company—Texas Rep.

round-up



WDVA interviews lick city's psychological depression

In Danville, Va., people were wearing long faces just before Christmas. A drought had hit the area's tobacco crops. The large textile mill, Dan River, which supports many of the city's residents, was not operating at full capacity. And the weather was too warm to kindle any enthusiasm about Christmas shopping.

Yet, a study of Danville's business

tor Charlie Craig spent an afternoon on the "beeper" telephone, tape recording statements by various merchants. The next day, the tape-recorded telephone interviews were aired on the station's regular programs.

Station breaks incorporated the same theme, with the message: "This is WDVA, Danville, Virginia, where business is good!"

Throughout the day the station received calls from other merchants who wanted to participate. The campaign was extended another day in order to get all 50 statements on the air. ★ ★ ★

Families with uhf sets watch tv more—ARB

Families which have tv sets equipped to receive both uhf and vhf stations spend 25% more time watching tv than families which have a vhf-only set. This was one of the findings of a survey completed recently by American Research Bureau for ABC.

ARB found that families with uhf-vhf sets watch tv 34.96 hours weekly. Those with vhf-only sets watch tv 27.83 hours weekly. ★ ★ ★

Du Mont unveils two-programs-at-once tv receiver

In radio, it's personal set listening that solves family squabbles; in television, it may well be the personal earpiece.

The Allen B. Du Mont Laboratories recently previewed its new Duoscopic tv receiver which shows two programs on one screen and permits two separ-

Bank uses cartoons to sell serious ideas

The Republic National Bank of Dallas is using a humorous cartoon announcement campaign on television to sell the serious idea of banking.

The bank turned to cartoons because it believes this method of advertising adds to audience retentivity of the commercial message. It uses telops with cartoons produced by Glenn Advertising Agency in its announcements.

In a sample telop series, the first



Witch stirs cauldron in bank commercial

slide shows a witch stirring a smoking cauldron (see above). Audio for this illustration: "In early times witchcrafters had developed secret recipes for accumulating wealth—like boiling leaves in a magic solution."

On another slide the cartoon shows the results of a disastrous explosion. The witch's pot is smashed to smithereens, her clothes ripped to shreds. Audio: "Today we know it's nonsense—but a savings account can add up to be a real nest egg." ★ ★ ★



Dick Campbell talking to Danville merchants

indicated things were not as bad as almost everybody believed.

WDVA originated a plan to lick the psychological depression. The gimmick: concentrate on telling people that business is good in Danville, getting specific firms and plants to report on their current operating picture.

Program Director Dick Campbell (see picture above) and News Direc-

Color telecasts planned by WSAZ-TV for March

WSAZ-TV, Huntington, W. Va., plans to transmit its first color telecast sometime in March, according to Lawrence H. Rogers, vice president and general manager of WSAZ, Inc.

The station has already received notice from RCA Laboratories that its color equipment is on the way. The equipment will convert the station to network color television.

Rogers said it will be possible to transmit color before March if the Telephone Co. makes color circuits in Dayton or Columbus available to the station sooner than anticipated. ★ ★ ★



Called the Duoscopic tv receiver, Du Mont set receives two programs at the same time

in and out of either program independently of the other persons viewing at the same time.

The audio control unit has six switches and two knobs. The switches control the specific audio signals; the knobs control the volume. The audio control unit is so designed that the viewer can easily watch one program and listen to the audio content of another.

If all persons desire to see the same program the Duoscopic Receiver can be viewed conventionally with only one picture presented, Du Mont officials said. The new receiver will be first shown to the public in New York and New Jersey. ★ ★ ★

KGO, San Francisco, is awakening childhood memories for many of its listeners these days.

It has inaugurated a new station-break campaign, consisting of rhymed couplets à la Mother Goose. Here are some samples:

*"Tom, Tom, the piper's son
He learned to play when he was
young*

*And now he tunes his radio
To Dance Time—heard on KGO,
San Francisco."*

*"Where are you going, my pretty
maid?*

*With your rosy cheeks and your
golden hair?*

*I'm tuning my radio, she said
There's plenty of entertainment there
—on KGO, San Francisco." ★ ★ ★*

Briefly . . .

When you get your meal checks in various Syracuse restaurants, on the back of the check—in place of the usual "Thank you . . . please pay cashier" or similar wording—is a picture of two sign painters at work on a huge sign covering the height of a building. The wording being painted on the sign says, "Radio or tv—WSYR—dial 570—channel 3."

* * *

Weiss & Geller, Inc., Chicago ad agency, has teamed up with social scientists to conduct a creative workshop for its employees. Purpose of the meetings is to apply the knowledge of social scientists to advertising, according to Edward H. Weiss, agency president. Any member of the agency can attend the sessions, and those attending are invited to submit copy ideas for use in any medium, based on fact. (Please turn to page 128)

The Whole Family Will Love

JOE PALOOKA

**TV's Great New All-Star Show
... Aimed At The Heart Of America**



JOE KIRKWOOD

as Joe Palooka

CATHY DOWNS

as Joe's wife, Ann Howe

SID TOMACK

as Knobby, Joe's Manager

**MAXIE
ROSENBLOOM**

as Clyde, Joe's Trainer

★ ★ ★ ★

**26 SHOWS
NOW AVAILABLE**

**BASED ON HAM FISHER'S DYNAMIC
ALL-AMERICAN CHARACTER . . . FOLLOWED
BY 70 MILLION DEVOTED READERS!**

Nothing else like it on TV today! The first TV series to be made available to local and regional sponsors with ALL-FAMILY AUDIENCE APPEAL.

Mom, Dad, Sister and Brother will all love JOE PALOOKA! It's got everything . . . comedy, action, romance, adventure!



**Another Great Half-Hour Winner From The Producers of
• THE LIBERACE SHOW • LIFE WITH ELIZABETH**

Guild Films
COMPANY INC.

420 MADISON AVENUE

• NEW YORK 17, NEW YORK



For the first time on any screen—even before your local theatres, TV will premiere this outstanding series of feature length motion pictures.

HERE is a programming idea so sound, so big, so merchandisable, that 22 leading TV stations signed for the series of 26 pictures from the first story board.

Today leading stations, advertisers and agencies in 30 cities are building advertising and merchandising campaigns around this outstanding series produced for Vitapix by Princess Pictures, Inc.

Films are ready for telecasting. 26 in the series covering drama, mystery, comedy and adventure. 70 or 54-minute running time. Black and white, or color. Vitapix uniform national pricing formula. For availabilities and prices phone collect today.

★ **Watch VITAPIX**—a corporation owned by TV stations, producing and distributing TV films.

VITAPIX CORPORATION

New York: 509 Madison Avenue, Plaza 8-3013 • Chicago: 30 N. La Salle St., AN 3-2950
Los Angeles: 8949 Sunset Blvd., CR 1-7191 • New Orleans: 3190 De Saix Blvd., Valley 1837



Big Name Stars



Top Writers and Producers

SPONSOR

1954

TV FILM SECTION

index

Project editor

Charles Sinclair

- 1** | **Over-all look:** *Made-for-tv films are now a \$60 million industry. Here are major developments, key film trends* | **page 52**
- 2** | **Color films:** *A SPONSOR survey of syndicated producers shows that over 60% are shooting vidpix on color stocks* | **page 54**
- 3** | **Film reruns:** *Nielsen reports that share of audience for repeat film programs is just as good as that of original* | **page 56**
- 4** | **Production costs:** *Where does money go in syndicated film production? Here's an accurate film budget analysis* | **page 58**
- 5** | **Buying tips:** *Planning to buy a syndicated tv film show? Here are 10 valuable and money-saving tips for sponsors* | **page 62**
- 6** | **Available films:** *Results of a two-month survey of the film industry. 14-page directory includes latest shows* | **page 67**
- 7** | **Film distributors:** *An up-to-the-minute directory of the syndicated film sources in the U. S., with sales contacts* | **page 92**

This section covers program films. Next issue: film commercials

1. TV FILM: \$60 million business

Ever since Jerry Fairbanks shot the first made-for-tv film in 1946—a low-budget episode of *Public Prosecutor* for NBC—the tv film program industry has grown so fast few admen can keep track of it.

Many a client today is bewitched, bothered and bewildered by the eight-year-old marriage of tv and the movie industry. Many an agency or station film buyer has tried to look into the future of the multi-million dollar film syndication business and has found it as clouded as a London fog.

What's happening with color films? What are the trends in multiple-market spotting of syndicated films? What's the quality of the merchandising offered by film distributors? Are the pricing formulas becoming stabilized? Is the industry basically sound? How fast is it *really* growing? What about reruns?

These were just a few of the ques-

tions which SPONSOR editors discovered were hot topics among clients and agencies. And these questions formed the basis of extensive questionnaires used to survey all the leading film producers and distributors.

Briefly, this is the size and shape of the syndicated tv film program business as of now:

- Syndicated films are big business. Film producers and distributors were asked in SPONSOR's questionnaires to reveal their gross business during the past year. On a confidential basis nearly all gave answers. This total was measured against the total of all tv film companies with weighting to get a projection. SPONSOR's guesstimate for the 1954 business in tv program films (not including feature-lengths or commercials): over \$60 million.

- The business is still growing. Some more industry estimates: back in 1948, between 7 and 10% of the program

schedule of the average network-affiliated tv outlet was on film; today, the figure is calculated to be about 35%, even though the total number of telecasting hours of the average tv outlet has increased nearly four times. As far as film production is concerned, distributors estimate that the 1953 output was 300% over that of 1952—and still climbing.

These are highlights. In succeeding pages, you will find detailed reports. They include an up-to-the minute report on film industry progress in color television, a study of the rerun film market, a report on tv film production costs and an up-to-date list of films.

Here, topic by topic, are other major developments in the tv film syndication business which emerged in SPONSOR's study.

► Color films:

There's no hotter topic in the video

Ziv TV is acknowledged leader in booming syndication field, currently has eight tv film series before cameras. Below, executives of Carter Products and SSCB agency meet with Ziv officials to discuss promotion

plans for Carter-sponsored film show, "Mr. District Attorney." L. to r.: Russ Clancy, Ziv a.e.; Barrett Welch, SSCB a.e. for Carter's; M. J. "Bud" Rifkin, Ziv tv sales manager; Alan Miller, ad manager of Carter



Producers, syndicators see banner film year. Here are latest trends

film business today than color television and color tv films.

As the executive producer of one tv film company explained the situation:

"By its very nature, the tv film industry must plan far ahead and stay on top of every major color film development and technique. In the field of program production we are way ahead of the live networks. We have to be."

How far ahead can be judged from the following figures: of those producers and syndicators replying to SPONSOR's questionnaires—and they represent a majority of the best-known firms—more than 60% are actively engaged now in shooting one or more (and as many as four or five) program series on color film, using either Eastman, Ansco or Technicolor stocks. The capital investment easily runs into millions.

(For complete report on color tv as

it applies to syndicated film programs, see story on page 54.)

► Sales patterns:

So fast has the tv film industry grown that producers and distributors find it difficult to define trends in selling. However, these facts are becoming apparent:

1. Sales costs are a sizable item in the tv film business. The smaller distributors or producer-syndicators usually have at least five salesmen spotted across the country. The medium-sized firms may have 10 or more and the big firms over 20. Each salesman costs the company \$200 a week or more, syndicators estimate. This, in turn, means that a sales cost is tacked onto tv film shows. On a film deal where the client is spotting the show "nationally" (in at least 40 or 50 markets) the sales cost may be 10%. On a long-haul basis, where the selling is done

Tv film industry has grown to huge size, but is still beset by financing and selling hassles

Sales: *There's been an increase in recent months of the number of big multi-market campaigns by national or regional advertisers using video film shows. But bulk of business is still the local sale to tv stations*

Financing: *Most producers must still take a loss on first run and recoup later, tv film industry study shows*

market-by-market, the sales cost may be as much as 40 or 50%.

2. Sales of new shows, rerun shows and shows on a multi-market basis all increased sizably during 1953. (MCA-TV, for instance, calculates that it made almost equal gains during 1953 in each of these categories.) However, most syndicators admit that the real meat-and-potatoes end of the business is not the multi-market deal. Instead, it is the sale by a syndicator to tv stations who in turn sell the show locally

(Please turn to page 96)

Reruns of shows which played originally on networks or in syndication are now major part of the films-for-tv business. "Amos 'n' Andy" show of CBS Film Syndication gets good ratings in second showings

Newest trend: Stars, like Ella Raines shown with MPTV Vice President Ed Madden, often produce or help finance new video film packages. Her series, "Janet Dean," is being shot in color for future reruns





Guild Films began shooting its highly successful "Liberace" show in color on 9 January with an eye to future tv reruns



Since 1950, "Cowboy G-Men," popular syndicated Western, has been filmed in color. Residual rights are currently for sale

2. COLOR: production—and problems

The average tv station in the U. S. won't have the equipment to telecast color video films locally, either 16 or 35 mm., before the early part of 1955.

That's the consensus gathered by SPONSOR from equipment manufacturers like RCA, Telechrome, Du Mont.

Yet the advertiser or agency who

asks today "What is the syndicated film industry doing about color?" may well be in for a surprise.

As part of its extensive survey of the made-for-tv film business, SPONSOR received data on the color plans of some 60 film companies. Included in this group: organizations like Ziv TV, NBC Film Division, Kling Studios, CBS Film Syndication, Jerry Courneya Productions, Vitapix, Motion Pictures for Television, Franklin Productions, Cornell Productions and others. The returns represent a reasonable cross-section of the industry.

Here's how the situation stands in early 1954:

1. Despite the fact that color film production calls for heavy investments on the part of producers (or their backers), the tv film industry is heavily involved in all sorts of color plans. More than 60% of the firms replying to SPONSOR's questionnaire indicated

that they had one or more tv program film series *now in production* in color.

2. Some producers show a very cautious attitude about color film (see below). But others, confident that it's only a matter of time before tv color film projection equipment will be installed which will handle any standard color film, are in color production to the limit. Franklin Productions, for example, has shot three different series and five pilot films in color—100% of production. Others are ranging anywhere from 30 to 75% of production in color.

3. Just as networks and stations are absorbing nearly all of the color tv conversion costs during 1954, so tv film makers view color as an investment to be recaptured at a later date. Naturally, this adds to the hazards of financing and producing a syndicated tv film series. The producers who discussed their color plans with SPONSOR

Producers see rosy future ahead for color film reruns, are investing heavily now

Production: More than 60% of the tv film producers replying to SPONSOR's survey said they had one or more series being filmed on color film now for first run in b-& w.

Equipment: Film telecasting gear and distribution of color tv sets are lagging behind production in film industry. Local stations may not have equipment for color film till '55.



What will color add to a mystery show? Producer Hi Brown and NBC have recently experimented with color on "Inner Sanctum"

Space adventures of United TV Programs' "Rocky Jones" may be shot in color in near future. Producers plan a switch soon

aplenty

Special SPONSOR survey got details on who is shooting in color now. Some have used color for six years

indicated, on the average, that they would be lucky to get 50% of their costs back for a shot-in-color film series on the first run (in black-and-white) today. One or two put the figure as low as 30%.

4. As never before, the color future of the tv film industry is closely connected with developments in the technical field. Producers, syndicators and admen are all watching eagerly for new color film developments to come from the laboratories of film manufacturers, like Eastman, and tv equipment firms. So intense has this pressure become that several film producers griped bitterly to SPONSOR editors that they felt too much emphasis was being placed on developing equipment and techniques for live color video. (This isn't necessarily so, tv technical firms say, explaining that there are more complications to the proper telecasting of color film than any other phase of

tinted video. To harassed producers, however, this is sometimes small comfort.)

That's the situation on a once-overlightly basis. But what exactly is available now, or in the near future, in the way of syndicated color tv films? What do producers say about the relative merits of various brands of color film stock? What plans for color tv film showings can advertisers make?

Here in question-and-answer form are some of the major color developments, as well as some of the comments of leading film men:

Question. What do producers themselves say about the color film situation?

Answer. For the most part, producers are "bullish" on the subject. Here are some of their opinions:

John Sinn, president of Ziv TV:

"Ziv was the first major tv producer to shoot in color. As far back as 1943,

we were shooting *Cisco Kid* on 16 mm. Kodachrome. Last year, about 65% of our production footage was in color. This year, the figure will be about 90%. We're confident that the present color tv system is such that any good 16 mm. color print will give good color pictures on a home color receiver. Meanwhile, of course, we are delivering black-and-white prints made from our color negatives at black-and-white prices."

John Jay Franklin, producer, Franklin Productions:

"I believe that color will be the important factor as soon as the general public will be able to buy enough color receivers to make it worthwhile for the sponsor to contract for color productions. We have used color for the last five years in all of our productions, looking forward to the day when we can distribute all of our pictures in (Please turn to page 112)



Edward Arnold is "host" on TPA's "Star Showcase," a rerun drama series fitted out with new introductions and title. Here, he chats with Milton Gordon, president of TPA syndication firm



Original sponsor, Camel, is part-owner of "Follow That Man," originally aired on CBS TV as "Man Against Crime." Syndicated by MCA-TV, show is earning rerun profits in major markets

Tv webs have developed sizable syndication sidelines in past year. ABC, for example, is currently syndicating two rerun shows, "Racket Squad" (below) and "Playhouse," plans to add more



3. RERUN

New research shows r

For the average tv film syndicator or producer today the "rerun" show has come to mean the difference between eating in Sardi's or Ciro's—or not eating at all.

As Bud Austin, director of national sales for Official Films, one of the largest syndicators of rerun packages (*My Hero, Terry & The Pirates, Oh, Baby!* and others), explained the situation to SPONSOR:

"Even if you sell a syndicated film show to a major client on a national basis for the first run, you'll be lucky to break even—or even recover 75%—of your sales and production costs. If you're selling the first run on a market-by-market basis, you rarely recover more than 50% the first time. Your recovery is even less in either case if you've shot in color as a long-term investment."

Result: Although there are more than 50 new tv film series in production now, there are also over 35 rerun series available to sponsors today (see 14-page list of available tv films, starting page 67).

Although the business in reruns is booming because of economic pressures on film producers and distributors, reruns are finding an important place in the plans of many top clients.

That's because rerun shows, in the past few years, have generally exploded the old radio notion that "once a show's been on the air, brother, it's dead!" Evidence of this can be found in endless rating case histories and in such studies as the A.C. Nielsen report (see box at right).

Where once film syndicators sheepishly sold rerun series at the back doors of agencies and advertisers, the film industry today gives a good rerun series the kind of ballyhoo once reserved only for the first-run properties.

"Without any doubt we have taken the lead in the issue of reruns," Robert W. Sarnoff (then v.p. in charge of NBC's Film Division, now NBC executive v.p.) stated recently. "New ARB statistics reveal that syndicated runs of network film programs—like our *Victory At Sea* and *Badge 714* (Drag-

SPONSOR

ey mean 20-50% of film nut

avior of reruns is often as good as first run, is sometimes higher

net)—in local markets generally equal their first-run network ratings when their competition and time placement is the same or similar. Because of the constant increase in tv homes, second runs often reach more homes than did the original showings—even if the reruns show the same or slightly lower ratings."

NBC Film Division, like other syndicators, can indeed make a strong point for the rerun show on the basis of ratings. In New York, for example, *Victory* got a first-run ARB rating of 5.2 back in November, 1952. In its New York rerun, *Victory* got an 11.3 rating in October of last year—an increase of 153% in the number of homes reached. Some other increases for *Victory* between first and second showings: Chicago—57%; Washington—180%; Cleveland—95%; San Francisco—160%.

Not all reruns, of course, increase their audiences at such an eye-opening rate. But—as the Nielsen study makes clear—many shows reach about the same rating level in reruns that they hit the first time around, usually with one-third or more of the audience composed of people watching for the second time. This has put a definite market value on the residuals of any well-rated film program.

As George Shupert, head of ABC's Film Syndication Division said:

"We would never have entered the highly competitive film syndication business with not one, but two top network programs—*Racket Squad* and *The Playhouse* (Schlitz Playhouse) if we had not been absolutely confident that reruns could make money for us and for our clients. Our confidence has been justified."

Since reruns approach (and sometimes pass) first runs in audience size, what do they cost?

1. Depending on its original rating behavior in most of the leading markets, the discount on the first-run price can be anywhere from 20 to 40% off. The higher the original rating, the less the rerun price is reduced.

2. Dramatic anthologies seem to wear

Do audiences watch rerun film shows? Yes, reports new

Nielsen study of repeats

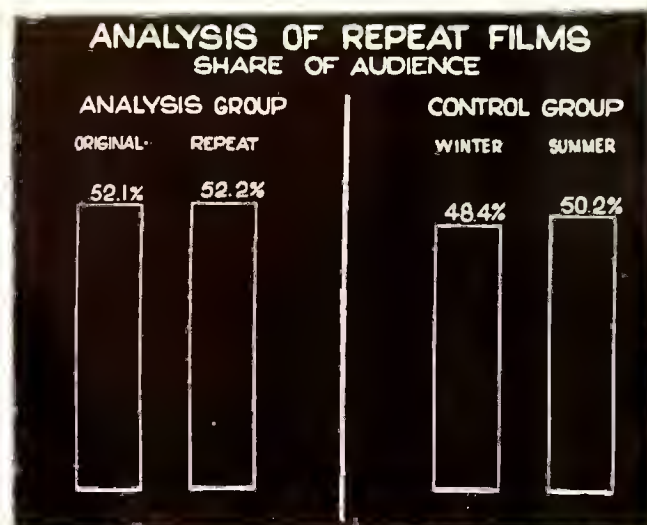
With ABC, CBS and NBC paying the bill, researcher A. C. Nielsen recently made a study of the rating behavior of repeat film shows during the summer of 1953 versus winter months.

A total of 103 telecasts on 13 program series were checked to study rerun behavior. A control group of 90 telecasts—similar shows, but not including any repeats—was examined to compare with reruns (see chart).

Nielsen's conclusion: "Analysis indicates that the use of repeat films does not significantly affect audience levels."

1. The average non-repeat show lost 7.6 rating points during the summer. Repeat film shows lost only 5.9.

2. In the non-repeat group, the average share of audience for the winter was 48.4%; for the summer,



50.2%. Repeating shows got a 52.1% share on first showings in winter; a 52.2% share on summer reruns.

3. Audiences don't tune out of rerun shows. Nielsen "Audience-held Index" showed that non-repeat shows had an AHI of 90 in winter; in summer, 88. For the film rerun shows: 90 on first showing; 89 on second.

4. Of those homes tuned to a repeat film show, an average of 41% had seen show before, but watched again.

best in the rerun market. MCA-TV's rerun *Famous Playhouse*, for instance, is composed of episodes from *Armour's Stars Over Hollywood* and the spot-placed *Gruen Theatre*. Some shows, like CBS Film Syndication's *Crown Theatre* (in which Gloria Swanson acts as the program "hostess"), are replays of that most durable of all general film dramas. *Fireside Theater*, which has gone around as many as five and six times.

3. Nobody has fully explored the question of sponsor identification on reruns, particularly on shows for which the original sponsor built a tremendous merchandising campaign. Best bet: If you buy such a show, don't expect it to do all the work for you. Use as much merchandising as you can to back it up. ★ ★ ★



Official Films' "Terry & The Pirates" had its first run last year on national basis for Canada Dry, is one of many reruns now available

Half-hour drama tv film programs (average cost)

Cost components	High-priced show	Average show	Low show
SCENARIO	\$3,000 (10%)	\$2,500 (10%)	\$2,000 (9%)
SUPERVISION	\$2,500 (8%)	\$2,250 (8%)	\$1,950 (9%)
DIRECTOR	\$1,000 (3%)	\$ 850 (3%)	\$ 800 (4%)
DIRECTOR'S STAFF	\$ 960 (3%)	\$ 900 (3%)	\$ 850 (4%)
CAMERAMEN (2)	\$1,000 (3%)	\$ 900 (3%)	\$ 660 (3%)
CAST	\$8,340 (25%)	\$6,800 (25%)	\$5,415 (25%)
SETS (CONSTRUCTION, OPERATION, DESIGN, PROPS, DRAPERIES, ACTION PROPS, TRANSPORTATION, SPECIAL EFFECTS)	\$5,750 (18%)	\$4,000 (15%)	\$2,500 (11%)
LIGHTING	\$1,000 (3%)	\$1,000 (4%)	\$ 925 (4%)
WARDROBE (MAKEUP, HAIRDRESSING)	\$1,000 (3%)	\$ 800 (3%)	\$ 500 (2%)
FILM (PLUS PROCESSING IN LABORATORIES)	\$2,000 (6%)	\$1,900 (7%)	\$1,900 (9%)
SOUND RECORDING (AND DUBBING)	\$1,250 (4%)	\$1,200 (4%)	\$1,100 (5%)
FILM EDITING	\$1,200 (4%)	\$ 900 (3%)	\$ 900 (4%)
GENERAL STUDIO EXPENSES, Insurance, Misc.	\$3,000 (10%)	\$3,000 (12%)	\$2,500 (11%)
TOTALS	\$32,000	\$27,000	\$22,000

*Screen Gems based these figures in its report to SPONSOR on a series of half-hour dramatic shows on film which it produced

4. COSTS: \$27,000 is average

You pay most for talent, script and sets though percent allotted to each

What producers of syndicated films face today in the way of production costs—and what advertisers get for their tv film dollars—is outlined above.

These cost figures are based on the experiences of Screen Gems, video subsidiary of movieland's Columbia Pictures, in shooting such film series as *Ford Theatre* and the recently announced *Father Knows Best*.

(*Ford Theatre* is currently aired via the NBC TV web in more than 135 markets; it's syndicated as first-run *Your All-Star Theatre* in others. Repeats of the original cycle are beginning to appear as *All-Star* in several of the present Ford markets.)

The figures show graphically that the production of half-hour films in the most common budget categories is an expensive and complex process.

"Syndicated tv films require a bigger capital investment than any other phase of the broadcast entertainment business," Ralph Cohn, veteran film man and vice president of

Screen Gems, told SPONSOR in a recent interview.

"You need production knowhow, top talent, and an average of \$27,000 per program to produce a good half-hour film drama," Cohn added. "Probably, you'll have to show proof of financing for the first 13-week series. And, you'll have to have a sound studio at your disposal full time in order to produce at the rate of one half-hour film per week for a large-scale syndicated film deal.

Here's why:

Sets: It takes about a day to put the sets up and a day to take them down on the average half-hour film show. Thus sets are an expensive item.

Rehearsals: At least two days of cast rehearsals are needed. Usually, part of this is going on while the sets are being built.

Shooting: It takes about three days on the set to shoot the average half-hour film show. If location shots are needed, this may take a bit longer.



ST Major component in cost of half-hour tv film drama is talent. Above, Ted Post rehearses Patricia Medina, Ben Astar for "Ford Theatre"

SETS Some 18% of show cost for high-priced drama (see chart at left) is sets. Above, Tom Craycraft, one of Hollywood's top set designers

Half-hour drama

show's budget level (see chart)

Total elapsed time: At least a five-day week, plus over-time. (Overtime, incidentally, is time-and-a-half.)

Admen will note in the cost data above that some percentages—whether in the low, middle or high price category of typical half-hour production—stay relatively constant, while some fluctuate.

Here are some of the reasons:

The price for talent items (cast, writers) is often scaled to the production budget. High-priced shows will pay more for actors, for example, to get top names.

Some production percentages—like camerawork—are also relatively constant. More cameras are used on fancier shows, and the cameramen paid over-scale in many cases, as are the top sound men and film editors.

Directors and production supervisors, more often than not, are paid a salary by the producing company which is a fixed item, rather than a percentage. Sometimes, a higher-priced director is used on a low-price show. ★★★

Cost components of tv film drama shows*

SCENARIO rights to story purchase scenario writers stenographic and mimeograph	set dressings purchased rentals draperies operating costs & materials drapers set operators and animal handlers action props constructed purchases transportation rigging and striking operating labor electric current wardrobe costs company wardrobe men costume rentals wardrobe costs company wardrobe women makeup artists hairdressers negative raw stock (film) positive raw stock film laboratory charges still laboratory charges recording crews sound equipment charges dubbing crews sound effect cutters film editor, asst. cutters projectionists laps and wipes titles stock shots director (of stock shots, special effects) operating labor laboratory charge social security taxes compensation insurance sound royalties RCA reserve for vacation reserve for retroactive salaries
SUPERVISION supervisors and assistants	
DIRECTOR and associate assistant directors company grips company property men script clerks	
CAMERAMEN	
CASTS stars or leads supporting cast day players extra talent commissions	
OTHER COSTS set operating set handling set maintenance shrubbery materials and supplies construction labor striking scaffolds backings construction materials unit art directors draftsmen miscellaneous set dressings construction set dressers swing gangs set loss set damage	

*Screen Gems

KWVL-TV

KFBB-TV

the Du Mont

WNAM-TV

KMMT-TV

WNOV-TV

KDSH-TV

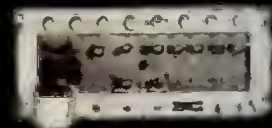
WABD

WNEM-TV

WGEM-TV



Multiplier phototubes are employed as pickups. Tube designed by Du Mont, provides extreme stability, long life and high signal-to-noise ratio. Cost of tube \$55. Tube has practically infinite life, barring breakage.



Signal amplifiers are flat within 8 mc, permitting full amplification of color signals. Circuitry as simple as that encountered in audio equipment. All plug-in units, completely accessible.



Light source is a special cathode-ray tube designed and built only by Du Mont. Face plate is optically corrected, of medium density and is non-browning. Tube is operated at 45,000 volts on accelerating ring.

KFBB-TV

...Surpassing all

for film pick-up

Finest reproduction of 16mm films — either new or old. Film moves through carrier silently, smoothly, minimizing chances of film breakage and wear.

opaque pick-up

Automatic carriers provide for 4" x 5" glossy or matte finish prints. Dual unit permits one carrier to be loaded while other is used in pickup.

2x2 glass slide

Automatic slide changer carries standard 2" x 2" glass slides. Dual pickup feature permits blending, or simultaneous pickup of two signals at once when operating from film, slides or opaques.

KOOL-TV

KWWL-TV

MULTI-SCANNER

The advanced method of film, opaque or slide pickup—**ready now!**—ready for you to use in your television broadcasting operations today!

The Du Mont Multi-Scanner offers a far more simple, more reliable and better method of electronic reproduction than ever available before. Film reproduction assumes studio pickup quality with all the original gray tones and elimination of edge flare inherent in other film pickup systems. The same true pickup is attained when the Multi-Scanner is used on slides or opaques.

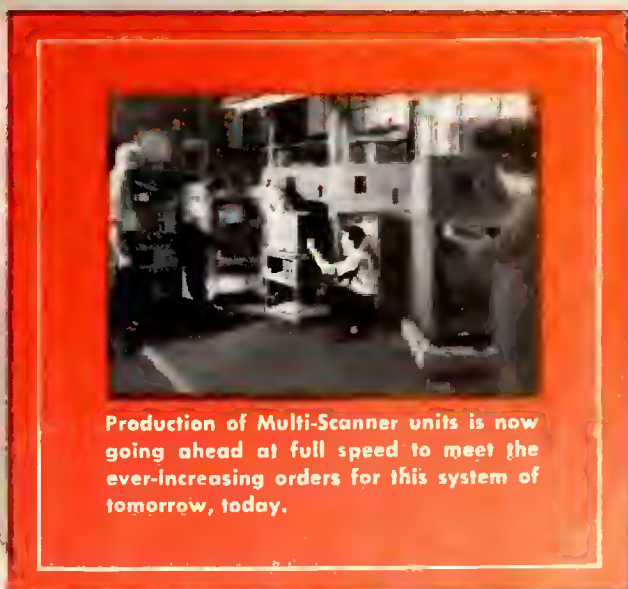
Performance is only one of the many outstanding advantages of the Multi-Scanner. Simplicity of operation is such that the system is practically automatic. Thread the film in place, try it out if you wish, reverse the mechanism and you're ready to put the system in operation from a remote control panel.

Truly, the Du Mont Multi-Scanner has no equal—it is the modern pickup system—ready for you **today**.



complete Multi-Scanner
operating film, opaque and slide
pickup equipment.

Expectations!



Production of Multi-Scanner units is now going ahead at full speed to meet the ever-increasing orders for this system of tomorrow, today.

OPERATION: No shading adjustments necessary. Picture free from edge flare and shading. Completely automatic operation from a remote panel.

DEPENDABILITY: Simple mechanism carries film at continuous, smooth rate of travel. No tearing, wearing stop and go action.

PERFORMANCE: Gamma-corrected signals from Multi-Scanner brings out all gray tones of film, opaque or slides.

VERSATILITY: Reversing feature permits "dry runs" by operator immediately before going on air, without necessity of complete rewinding of film.

SHRINKAGE COMPENSATOR: Film shrinkage compensator permits complete control of allowances for shrinkage. Pictures frame right with the Multi-Scanner, whether new or old film.

COLOR: The Multi-Scanner is the only film system presently available that may be easily and quickly converted to color pickup.

DU MONT®

10 tips on buying film

1 Financial guarantees: When buying a brand new syndicated film series, particularly in a multi-market deal, always check the producer's (or the syndicator-producer's) financial responsibility. Producing tv film series today sometimes involves a long wait on the part of the producer for a return on his initial investment. It's not at all impossible for a producer, even a good one, to be caught short on money, in which case he may not be able to deliver the remainder of the series. Some clients today even require the producer to post big bonds before signing.

2 Quality control: Pilot films aren't always a good gauge of what a series will be like. If a series is not completed when it is offered to you, you will have to rely on the reputation of the producer or the syndicator. Look at representative samples of his other series. Don't take chances, either; they can prove to be very costly. Independent producers, and most syndicators who also produce shows, are financed by banks who charge full rates of interest, and who have the producer in a corner. Therefore, the average producer isn't likely to offer cancellation clauses.

3 Distribution: Video clients should always check a syndicator's distribution facilities. Are the tv film prints carefully inspected? Are they cleaned and repaired? Does the syndicator have a reputation for delivering prints to stations in time for play dates? Does he carry insurance on the films while they are in his possession? And so on. Reason: The handling of tv films can become a huge problem. Big syndicators, like Ziv TV, NBC, CBS, Official, TPA and others have to handle as many as 1,200 prints per week. Clients who want commercials cut in should check cost.

4 Reruns of tv films: Today, reruns are so well accepted by clients and audiences alike that there is little of the original stigma ("They'll never get an audience") surrounding them. However, there are price differentials between first and subsequent runs on nearly all film packages in syndication, with the price dropping anywhere from 10 to 40%, depending on time slot, original rating, number of sets and stations in the market, and suchlike. It's wise for a client to check carefully on whether a show is really a first run package, if it is offered for sale as such.

5 Merchandising: Nearly all of the syndicators contacted by SPONSOR in its survey of the made-for-tv film industry offer varying degrees of merchandising assistance. The fanciest variety is offered by the top syndicators like Ziv TV, and by the syndication offshoots of the major tv networks. However, other syndicators and producers have developed some audience-attracting publicity gimmicks, which can range all the way from the franchised merchandise deals made with shows like *Cowboy G-Men* and *Flash Gordon* to personal appearances of stars (*Liberace*).

6 Time buying: Clients who are considering multi-market film deals on the scale of Canada Dry's sponsorship of *Annie Oakley* on a national basis, or regional deals like Johnston Bakeries' sponsorship of UTP's *Rocky Jones*, should be careful in scheduling the starting dates of their film campaigns. Reason: The usual number of prints supplied for even a "national" tv film deal (perhaps 50 markets) without extra charge to the client is around a dozen. These are shuffled between stations on a "bicycling" basis. Day-and-date starts mean costly extra prints.

7 Legal protections: Just as the financial responsibility of a producer and/or syndicator should be investigated before signing up for an important film program deal, so should the question of legal protection be explored, veteran film buyers warn. There is, for example, the question of who, exactly, is responsible for the film during its various stages of travel (agency, client, producer, syndicator, shipper, station). Also, clients should check on the protection they are offered against crank lawsuits, morals questions with talent, retroactive union increases, and so forth.

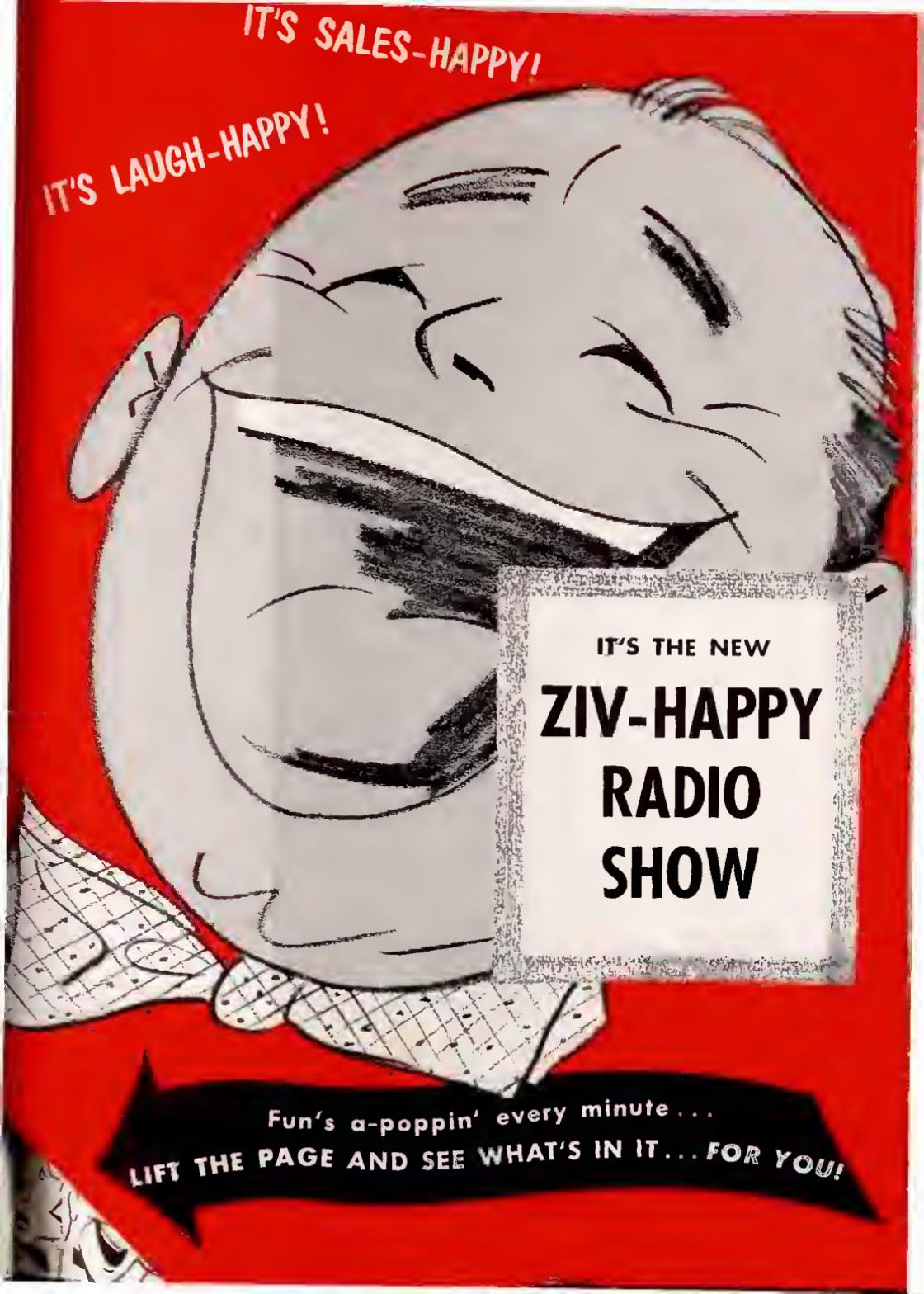
8 Research: The same warnings that apply to the purchase of live shows on the basis of broadcast research apply to the buying of tv films, particularly reruns. Ratings may be cited as being "typical." These should be checked, if they are being used as a strong factor in show purchase. The ratings may be old and made back in the days when the show had only minimum competition. Or they may have been made in one-station markets, in which case they do not reflect the ability of the show to attract audience in multiple-station markets. Ratings are only a guide.

9 Exclusivity: New tv stations have appeared with great regularity across the face of the U. S. in the past few months. Many of these new tv markets overlap with old ones. Therefore, a sponsor who is buying a syndicated film series should be careful that the same program will not be seen in a serious overlap with his campaign. It's possible today for a sponsor to buy a show as "first-run" in a new tv market only to find that the "second run" showing—perhaps by a leading business competitor—is being seen by a sizable percentage of exactly the same audience.

10 Station contracts: Although the number of multiple-affiliate stations is dropping in the big tv markets, it's still wise to check on preemptions and "misses" in time contracts. Reason: Certain special tv programs, like Presidential speeches, major news and sports events, and suchlike can "bump" a locally slotted film advertiser out of his usual time. Unless the time contract with the station spells out clearly that the advertiser will get a "make-good" in his regular time slot sponsor may get one which does not reach the right audience.

IT'S SALES-HAPPY!

IT'S LAUGH-HAPPY!



IT'S THE NEW
**ZIV-HAPPY
RADIO
SHOW**

Fun's a-poppin' every minute...
LIFT THE PAGE AND SEE WHAT'S IN IT... FOR YOU!



BOI-NING!

SALES POP UP WITH RED SKELTON...

Radio's slap-happiest
most lovable clown

**THE
SALES-HAPPIEST
SHOW ON
RADIO!**

... Keeps listeners in stitches
... sponsors in riches!

**YOU'LL LAUGH, YOU'LL ROAR
YOUR SALES WILL SOAR**

5 HALF HOURS PER WEEK
means repeated
SALES OPPORTUNITIES
for YOU!

260 HALF HOURS
planned for 5-per-week ...
Full of COMMERCIALS!
Full of LAUGHS!
Full of AUDIENCE RESPONSE!

Here's madcap radio enter-
tainment ... a continuous
riot of fun and mirth ...
ready to send your sales
rollickin' and roarin' to
record highs!

Starring in
**"THE RED
SKELTON
SHOW"**

260 zany,
zingy half-hours!

**A LAUGH-TIME OF SALES OPPORTUNITIES
FOR STATIONS AND SPONSORS**

Bubbling over with
fun for everyone!

Red Skelton gets the laughs
... you get the profits ...
act fast! Write, wire, phone
before your market is sold!

FREDERIC W. **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

A NEW HIGH IN
HILARITY!!

EVERYBODY SHOUTS

"I DOOD IT"

ZIV'S ROLICKIN', ROARIN'
RADIO LAUGH-FEST

NOW ... FOR THE FIRST TIME ... AVAILABLE
LOCALLY TO STATIONS AND SPONSORS

"THE RED SKELTON SHOW"

Complete Promotion
Back-Up Plan includes
colorful, humorous
posters, ad mots, radio
announcements, pub-
licity stories and
photographs.



RED'S A RIOT!

... as
**CAULIFLOWER
McPUGG,**

punchy Champ who
leads with his head.

**RED'S A
PANIC**

as the origi
chuckle-head

**CLEM
KADIDDLEHOP**

... Red's homes
humor is super h
ious.

**HIS ANTIQ
ARE FRANT**

... as the
**"MEAN WID
KID"**

... Red keeps
in an uproar
Sponsors say
DOOD IT".

PROGRAMS: Syndicated shows arranged by length and subject matter

ONE HOUR FILMS

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO COMPLETED
COMEDY					
OLISH STAGE STARS	60	Victor Tv	Victor Tv	On request	10
DOCUMENTARY					
AM & EGGS	53	J. S. Blackton	J. A. Eisenbach	On request	1*
ARCH OF THE MOVIES	53	J. S. Blackton	J. A. Eisenbach	On request	1*
OLAND IN AMERICA	53	Victor Tv	Victor Tv	\$400-\$550	1*
DRAMA, GENERAL					
ON MIKE	54	Kagran	Kagran	On request	1*
NG'S CROSS ROADS	60	Sterling	Sterling		104
BC FILM FEATURES	54	Var. studios for NBC Film Div.	NBC Film Features	On request	26
RANGE ADVENTURES	54	G. F. Foley	G. F. Foley	45% class "A" time rate	(Plan 26)
HEATER U.S.A.	53	Normandie Prod., Inc.	G. Bagnall & Asso.	On request	9
TAPIX FEATURE THEATER	54	Princess Pictures, Inc.	Vitapix Corp.	On request	5 (Plan 26)
MUSICAL					
LISH PARADE	53	Victor Tv	Victor Tv	\$300-475	10
LISH PROGRAM, THE	53	Victor Tv	Victor Tv	\$500-700	3
RELIGIOUS					
YHOOD OF MOSES	54	J. A. Eisenbach	J. A. Eisenbach	On request	1*
RD'S FOOTSTEPS, THE	60	Library	Lakeside Tv	On request	1*
SPORTS					
L-AMERICAN WRESTLING	54	Crosley	Kling	On request	65
NGSIDE WITH RASSLERS	60	Fairbanks	Consolidated	On request	52
OCK CAR CHAMPIONS	52	Dagger Prod.	Stock Car Film Co.	On request	13
XAS RASSLIN'	54	Sportatorium	Maurice Beck	\$50-300	82
TAPIX WRESTLING IN HALL STADIUM	54	G. S. Johnstone	Vitapix Corp.	On request	39
ESTLING—HOLLYWOOD	60	Paramount	Paramount	\$100-400	Continuous
ESTLING FOR TV		Film Association	Crosley		52
ESTLING FROM INT'L AMPHITHEATER	54-6	I.W.F., Inc.	Davis & Lukas	On request	Continuous
ESTLING WITH THE GIRLS	54	Crosley	Kling	On request	13
WESTERN					
PALONG CASSIDY	54	Wm. Boyd Prod., Inc.	NBC Film Div.	On request	\$4
KAS KID, THE		Franklin Tv	Geo. Bagnall & Assoc.		1*
TAPIX WESTERN THEATER	54	Monogram	Vitapix Corp.	On request	27

HALF HOUR FILMS

ADVENTURE					
ADVENTURE INTO SPACE	30	Nasser-Bien	Nasser-Bien	On request	In prod.
AMCHAIR ADVENTURE	26:30	Sterling	Sterling	On request	52
IGNMENT UNKNOWN	27	G. Lester	G. Lester	Open	1*
B GAME HUNT	26:20	Explorer's Pictures	Specialty Tv	\$125-1000	26
BIDER PATROL	26:30	Clampett			In prod.
C NA SMITH	26:20	Tabieau	PSI-TV	On request	26
CY DETECTIVE	26	Revue	MCA Tv, Ltd.	On request	39
C'DE BEATTY SHOW**	26:20	Commodore	Commodore	On request	4
ACKDOWN	26	David Hire	Stuart Reynolds	On request	1* (Plan 52)
NGEROUS ASSIGNMENT	26:30	Donlevy	NBC Film Div.	\$75-2000 o.r.	39
CK TRACY SERIES	25:40	Snader	Combined Tv-Pictures, Inc.	\$25-250	39
D FU MANCHU	26:30	Times Square Prod.	Times Square	\$200-4000	1*
TE DOCTOR	30	Gene Roth	Geo. Bagnall & Assoc.	On request	1*
E ROSE	26:20	Commodore	Commodore	On request	Plan 26*
TE FIGHTING MAN	26	United World	United World	On request	13
FLOW THAT MAN	26	Wm. Esty Co.	MCA-TV	On request	26
F EIGN INTRIGUE	26:25	S. Reynolds	J. W. Thompson	On request	39 cont.
INTER, THE	30	Pathescope Producers	William Esty Co.	On request	13
I ED THREE LIVES	26:30	Ziv	Ziv	On request	39

NOTES: *Pilot film. **Color. †New company National Telefilm Associates now syndicates all PSI-TV properties mentioned in this chart

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
ADVENTURE—Continued					
I'M THE LAW	26	Cosman	MCA-Tv, Ltd.	On request	26
INTERNATIONAL ADVENTURE	26:30	Cine-Tele	Official	On request	26
JACK LONDON ADVENTURE THEATER	26:20	Mutual Tv	Stuart Reynolds	On request	3 (Plan 52)
JOE PALOOKA	26	Guild Films	Guild Films	\$100-2000	39
LAST MILE, THE	26:30	Victor Tv	Victor Tv	On request	52
OPERATION UNDERGROUND	26:30	Globe Tv			(Plan 13)
ORIENT EXPRESS	26:20	John Nash	PSI-Tv	On request	3 (Plan 49)
PHANTOM PIRATE	26:30	William Broidy	William Broidy	On request	2 (Plan 52)
PULSE OF THE CITY	26:30	M. Simon	Condor	On request	3
RAMAR OF THE JUNGLE	26:30	Arrow	Television Prog. of America	On request	52
RENFREW OF THE ROYAL MOUNTED	26:20	M&A Alexander	M&A Alexander	On request	13
ROBIN HOOD	26:30	Hal Roach Jr.	Official Films	On request	1* (Plan 26)
ROCKY JONES, SPACE RANGER	26:10	Roland Reed Prod.	United Tv Programs, Inc.	\$51-1850	13 (Plan 26)
SECRET FILE U.S.A.	26:30	Dreifuss	Official	On request	26
SEVEN SEAS TO DANGER	26:30	Verschel Prod.	Film Network, Inc.	On request	1* (Plan 39)
TERRY & THE PIRATES	26:30	Dougfair	Official	On request	26
TREASURE OF THE BAHAMAS	27:30	Tolstoy-Kayfetz	Sterling	Open	1
WATERFRONT	26:10	Roland Reed	United Tv	On request	13 (Plan 39)
CHILDREN'S					
ARABELLA'S TALL TALES**	30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	1* (Plan 39)
CAPTAIN BREEZE	26	Tressel			1*
CALL OF THE EVERGLADES		Ball Productions	Ball Productions		1*
COME TO THE CIRCUS	28	Library	Lakeside Tv Co.	On request	1*
THE GREAT FOODINI**	24:30	Fletcher Smith Studios, Inc.	Fletcher Smith Studios, Inc.	\$100-750	20
HANS CHRISTIAN ANDERSON TALES	26:30	Interstate Tv Corp.	Interstate Tv	On request	26
JUNIOR CROSS ROADS	30	Sterling	Sterling	\$50-200	52
LITTLE MATCH GIRL, THE	27	European Tv Corp.	RCA Recorded & Tv Film Service	On request	1*
MYSTERY PRINCE	26	Kagran	Kagran	On request	(Plan 13)
PRIVATE LIFE OF A CAT	20	Alexander Hammid	Outlook Prod., Inc.	\$25	1*
SLEEPY JOE	26:30	J. McCaughtry	United Tv	\$35-375	13
TEXAS BLUEBONNET SERENADE**	27	M. Riddick		On request	1*
"THUNDERBOLT" THE WONDER COLT	26:30	Clampett	Open	Open	Weekly
COMEDY					
ABBOTT & COSTELLO	26	TCA	MCA-Tv, Ltd.	On request	52
AMOS 'N' ANDY	26:30	CBS	CBS TV Film Sales	\$100-2000	65
ARCHIE—JOHNNY—CHARLIE	26:30	Victor Tv	Victor Tv	On request	26
BED & BOARD	26:30	Gale, Inc.		\$17,000 network	1* (Plan
BOSS LADY	26:30	Wrather	M&A Alexander	On request	13
DECOY	25	L. Helhena	L. Helhena	\$6500	1*
FEARLESS FOSDICK	26:30	Times Tv	Sterling	On request	13
HANK McCUNE SHOW	26:30		Atlas Dist. Corp.	On request	13
JACKSON AND JILL	30	Fairbanks	Consolidated	On request	13
JOE E. BROWN	26:30	Hal Roach Jr.	Official Films	On request	
KATE & THE KIDS	27:30	Regency	Sack Tv	On request	1*
LAZY BAYOU	26:30	Brinckerhoff Prod.	Brinckerhoff Prod.	On request	1* (Plan
LIFE OF RILEY, THE	26:30	Hal Roach Jr.	NBC Film Div.	On request	26
LIFE WITH ELIZABETH	26	Guild Films	Guild Films	\$75-1800	39
MEET CORLISS ARCHER	26	J. L. Saphier	J. L. Saphier	On request	(Plan 39)
MY FAVORITE COUPLE	26	Tom Kelley		On request	1* (Plan
MY HERO	26:30	Don Sharpe	Official	On request	39
OLD TIME MOVIES	26:30	J. S. Blackton	J. A. Eisenbach	On request	26
PRIVATE SECRETARY		Chertok	Chertok	On request	Planned
RUGGLES, THE	26	Television Prod.	Station Dist.	50% "A" time	52
SADIE FERGUSON, Postmistress	30	Cinecraft		On request	1* (?)
SKIN DEEP	24:30	F. Smith		Open	1* (?)
WARDEN DUFFY OF SAN QUENTIN	27	Swartz-Doniger		On request	13

FOOTNOTES: *Pilot film. **Color.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO COMPLETED
DOCUMENTARY & EDUCATIONAL					
ADVENTURES IN LIVING	26:30	Sterling	Sterling	On request	26
ANIMALS OF THE WORLD	26:30	J. A. Eisenbach	J. A. Eisenbach	On request	13
BEYOND THE CALL	26:30	Globe Tv			Plan 39
REERS THAT CHANGE YOUR WORLD	30	Screen Gems	Christophers		3
CARVALCADE OF THE CRAFTS		Times Square Prod., Inc.	Times Square Prod., Inc.		39
CHILD AND HIS THUMB, THE	20	J. Sillman	Outlook Prod., Inc.	\$50-300	1*
CHRISTMAS DECORATIONS**	30	Cine-Video	Cine-Video		1*
CLASADE IN EUROPE	20	20th Century Fox	20th Century Fox	On request	26
CLASADE IN THE PACIFIC	26:30	March of Time	March of Time	\$460	26
CLOMS FROM BRITAIN	20 & 27	British Government	British Information Services	\$15-100	400 (including 100**)
CLOUD & SEAL	26:20	Leslie Roush		On request	1* (Plan 26)
CODLINE HISTORY	15-30	Telenews	Sterling	On request	13
COH TOWER	24:50	Dynamic	Dynamic	On request	1*
COLLAND, A MODERN COUNTRY	18-19:30	Netherlands Information Service	Netherlands Information Service		4
COMV DOES YOUR GARDEN GROW	26:30	John Ott	International Film Bureau	On request	26 (Plan 52)
COMV TO GET THE MOST OUT OF LIFE	30	Chertok	Chertok		Planned
CONDE TIBET	30	Kayfetz	Association Films	\$50-300	1*
CONCAN HAPPEN HERE	30	C.E.G.	Film Network, Inc.	On request	1* (Plan 26)
CONNHATTAN MONTAGE	30	Tv Snapshots	Tv Snapshots	\$1500	13 cont.
CONCH OF TIME	30	March of Time	March of Time	\$50-2000	Continuous
CONCH OF TIME THROUGH THE YEARS	30	March of Time	March of Time	\$50-1000	26
CONDEL	26	Tom Kelley		On request	1* (Plan 13)
CONGERMANY	26:30	Maurice Blein	J. A. Eisenbach	On request	48
CONTERN FOR SURVIVAL	20	Cornell	Sterling		1*
CONTOGRAPHY IS FUN	26:30	Irvin B. Levin	Degner & Assoc.	On request	Continuous
CONULAR SCIENCE	30	T. Anguish	T. Anguish	% Class "A"	39
CONWAR POLAND	27	Victor Tv	Victor Tv	\$250	2
CONORT TO THE NATION	26:30	B.G. Trading	Zach Baym	On request	13
CONING OF THE 7 SEAS	26:30	J. A. Eisenbach	J. A. Eisenbach	On request	13
CONRA JOURNEY	18:45	Libra Films	Libra Films	\$65-500	1*
CONTH AMERICAN TERRITORY	26:30	R. Emtone	J. A. Eisenbach	On request	13
CONRY OF MANKIND**	26:50	Times Square	Times Square	\$250-4500	Scripts
CONGET U.S.A.	19	Cornell	Sterling		1*
CONIS CANADA	26:30	J. La Blanc	J. A. Eisenbach	On request	13
CONHILL OF YOUR LIFE, THE**	26	Thrills Unlimited	L. Weiss	\$55-1100	13 (Plan 52)
CONASURE OF COCOS ISLAND	26:30	P. Parry	P. Parry	% of time rate	1*
CONFORGIVEN CRIMES	26:30	Victor Tv	Victor Tv	On request	26
CONLEY OF THE STANDING ROCKS	24	T. J. Barbre	T. J. Barbre	On request	1
CONORY AT SEA	26:25	Henry Saloman for NBC Film Div.	NBC Film Div.	On request	26
CONMEXICO	25	Dynamic	American Air Lines	On request	1*
CONRE DOES IT GET YOU?	16	Century Producers	Outlook Prod., Inc.	\$25	
CONILD CLOSEUP	26:30	Zach Baym	Zach Baym	\$30-90	26
DRAMA—General					
CONLINCOLN'S STORY	26:30	W. Schwimmer	W. Schwimmer	On request	1*
CONENTURES OF MR. WHIPPLE	26	G. F. Foley	G. F. Foley	\$12,500 network \$100-800	2 (Plan ?)
CONERICAN WIT & HUMOR	30	March of Time	March of Time	\$50-1950	13
CONARYMORE, ETHEL, TV THEATER	26:30	Interstate Tv Corp.	Interstate Tv	On request	13
CONBAKER	26	Revue Prod.	MCA-Tv, Ltd.	On request	26
CONBROWN	26:20	Gross-Krasne	United Tv	On request	78
CONA HISTORY	26:30	William Broidy	William Broidy		3 (Plan 26)
CONALCADE OF AMERICA	26	Sovereign	Stuart Reynolds	On request	10
CONCENTERPOINT	26:10	Bing Crosby	United Tv	\$51-1500	26
CONGLAS FAIRBANKS PRESENTS	26:30	Dougfair Corp.	NBC Film Div.	On request	39
CONELTRIC THEATER	26	Screen Televideo	Screen Televideo	On request	26
CONADUS PLAYHOUSE	26	Revue	MCA-Tv, Ltd.	On request	194
CONORITE STORY**	26:30	Ziv Tv	Ziv Tv	On request	39

FO*NOTES: *Pilot film. **Color.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
DRAMA—General					
FEMALE OF THE SPECIES	26:30	Hal Roach Jr.	Official Films		1* (Plan 26)
FOUR STAR PLAYHOUSE	26:30	Don Sharpe	Official		
GENERAL ELECTRIC THEATER	26	Sovereign	Stuart Reynolds	On request	26
GLORIA SWANSON SHOW	26:30	Bing Crosby	CBS TV Film Sales	\$60-2500	26
GREAT LOVES	26:20	V. Pahlen	PSI-TV	On request	(Plan 26)
HEART OF THE CITY	26:10	Gross-Krasne	United Tv	\$51-1500	104
HOLLYWOOD AT WORK	30	Official			
HOLLYWOOD HALF HOUR	26:30	Fairbanks	Consolidated	On request	26
HOLLYWOOD STUDIO PLAYHOUSE	27	Simmel-Meservey	Lakeside Tv	Open	13
HOUSE ON THE HILL, THE	26	Cinescope	Sterling	On request	1*
HOW TO GET A HUSBAND	30	All-Scope Pictures, Inc.	All-Scope Pictures, Inc.	Open	1*
IMPULSE	26:30	Don Sharpe	Official		26
INTO THE UNKNOWN	26	G. F. Foley	G. F. Foley	\$15,000 network \$100-750	3 (Plan 52)
JEWELER'S SHOWCASE	26	Sovereign	Stuart Reynolds	On request	19
JUVENILE DELINQUENCY	24:30	L. Hammond Producers		On request	1* (Plan 52)
KING'S CROSS ROADS	30	Sterling	Sterling	On request	104
LAKESIDE HALF-HOUR FEATURES	28	Lakeside Tv	Lakeside Tv	On request	10
MARK TWAIN THEATER	30	Filmcraft Prod.	Bob Marx	\$15,000-25,000	1*
MEN OF JUSTICE	26:10	Roland Reed	United Tv	On request	13 (Plan 39)
MR. NIGHTINGALE	26	Chertok	Chertok		Planned
ONE MAN THEATER	26	Tv Films of America	J. Parker		(Plan 26)
PLAYHOUSE, THE	26:30	Meridian Pictures	ABC Film Synd.	\$70-1500	26
PLAY OF THE WEEK	26:10	Edward Lewis	PSI-TV	On request	26
ROYAL PLAYHOUSE	26:10	Bing Crosby	United Tv	\$51-850	52
SIGNET CIRCLE THEATER	26:10	Andre Luotto	United Tv	On request	13 (Plan 2)
SOVEREIGN THEATER	26	Sovereign	Stuart Reynolds	On request	26
STORY THEATER	26:30	Grant-Realm	Ziv Tv	On request	26
STRAW HAT THEATER	26	Wash. Photo	Audio Video	60% Class "A"	Weekly
TALES OF TOMORROW	26:30	G. F. Foley, Inc.	G. F. Foley, Inc.	\$12,500 network \$100-750	26
TELEVIDEO THEATER	26	Screen Televideo	Screen Televideo	On request	39
TRAIL BLAZERS	26:30	Wm. Broidy	Wm. Broidy		2 (Plan 2)
UNEXPECTED, THE	26:30	Ziv Tv	Ziv Tv	On request	39
VILLAGE TALE, THE	26	Cinescope	Sterling	On request	1*
VISITOR, THE	26	Marion Parsonnet	NBC Film Div.	On request	44
WITCHCRAFT	26:30	C. H. Norton	C. H. Norton	On request	1* (Plan 13)
WOMEN'S PRISON	26:30	Gale, Inc.		On request	(Plan 13)
WORLD THEATER	26:30	Cine-tele	Official		26
YOUR ALL STAR THEATER	26:30	Screen Gems	Screen Gems	On request	65
YOUR TV THEATER	26:30	Frank Wisbar	Ziv Tv	On request	54
MUSICAL					
ENCHANTED MUSIC		United Tv Programs	United Tv Programs		13
HAPPY HILLS	27:30	Regency	Sack Tv		1*
HOLIDAY IN PARIS	26:30	John Nasht	CBS TV	\$30-1200	13
HOLLYWOOD SPOTLIGHT REVIEW	26:30	Studio Films	United Tv	On request	26
LIBERACE	26	Louis D. Snader	Guild Films	\$100-2850	117
MAKING MUSIC	26:30	Victor Tv	Victor Tv	On request	13
MUSIC FOR EVERYBODY	27	Spaeth & Berman	Sterling Tv	Approx. \$500	5
MUSIC MAN	26:30	Victor Tv	Victor Tv	On request	13
MUSIC TO REMEMBER	varied	Screen Gems	Screen Gems	\$50-150	13
MUSIC U.S.A.	26:30	Victor Tv	Victor Tv	On request	52
OLD AMERICAN BARN DANCE	30	Kling	Kling	\$40-450	26
PAN AMERICAN SHOWTIME			Standard Television		13
PARADISE ISLAND	26:30	Fairbanks	Consolidated	Open	26
SAPPY	26:30	Victor Tv	Victor Tv	On request	13
THIS IS HAWAII**	30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	26 (Plan 52)
VARSITY U.S.A.	26:30	Barney Ward	CBS Film Sales	Open	1*

FOOTNOTES: *Not film. **Color.

VARIETY
"excellent"
 Direction by Roy Kellino paced the story neatly, and production under the Meridian Films banner, was excellent.

VARIETY
"skillfully handled"
 All in all, it's a skillfully-handled telepic. Joan Caulfield is outstanding in the lead and Roy Kellino directs cohesively developing the right intonation.

VARIETY
"sensitive"
 Ted Post's helming is sensitive and he plays the intricate emotions skillfully. Mounting tension is well developed. The Mona Kent to the lead.

VARIETY
"banner series"
 This promises to be one of the banner series of the season. Polished production by Meridian Pictures is notable, and the stellar work of Sally Foran.

VARIETY
"top grade"
 A top-grade cast headed by Jackie Cooper, and the outstanding direction of Ted Post, form the blend of ingredients which make for a top-grade production.

VARIETY
"first class"
 William Self sets up proper values, and both camera work and art direction are first class. With Helmut Dantine to produce the series.

→ **a network-proven series**
you can now buy for local sponsorship
... first run in over 134 markets!



Joan Caulfield

Jackie Cooper

Peggy Ann Garner

John Ireland

You can't buy reviews like these, but you can buy the show that won them ... 26 films from the current *Schlitz Playhouse of Stars* series, sparkling with big box-office names, with stories by such "greats" as Somerset Maugham, F. Scott Fitzgerald. A prestige program with proven audience appeal ... here's a unique investment for smart TV advertisers!

LOOK AT THESE LOCAL RATINGS:

Boston	32.8	St. Louis	41.5
Dayton	30.5	Chicago	25.2
Minneapolis	29.5	Seattle	46.0

Rating source: Telepulse, Dec. 1952

ABC FILM SYNDICATION

IN NEW YORK: DON L. KEARNEY, 7 WEST 66TH STREET, SU 7-5000
IN CHICAGO: JOHN BURNS, 20 NORTH WACKER DRIVE, ANDOVER 3-0800
IN LOS ANGELES: BILL CLARK, ABC TELEVISION CENTER, NORMANDY 3-3311

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
MYSTERY & SUSPENSE					
ANTHONY ABBOTT	26:30	Affiliated Artists	Affiliated Artists	On request	1* (Plan 52)
BADGE 714	26	Dragnet Prod. Co.	NBC Film Div.	On request	48
BOSTON BLACKIE**	26:30	Ziv Tv	Ziv Tv	On request	78
CAPTURED	26	Phillips H. Lord	NBC Film Div.	On request	26
CASE BOOK OF FEAR	26:30	Howard G. Barnes	General Entertainment		(Plan 26)
CASES OF EDDIE DRAKE	26:30	H. Strook	CBS TV Film Sales	\$50-1250	13
COLONEL MARCH	26:30	Panda Prod., Ltd.	Official Films	On request	26
CRAIG KENNEDY, Criminologist	25:40	A. Weiss	L. Weiss	\$80-1600	26
CRIME CRUSADER	26:30	Times Square	Times Square	\$125-2250	Scripts
CRIME RATE	26:30	Victor Tv	Victor Tv	On request	13
FILES OF JEFFREY JONES	26:30	L. Parsons	CBS TV Film Sales	\$40-1500	39
FRONT PAGE DETECTIVE	30	Fairbanks	Consolidated	On request	39
HOLLYWOOD OFF-BEAT	26:20	Parsonnet	United Tv	\$51-600	13
INNER SANCTUM	26	Galahad Productions	NBC Film Div.	On request	39
INTO THE NIGHT	26:30	Sterling	Sterling	\$35-450	26
INVITATION TO CRIME	27	Telecast	Telecast	\$100-1000	1*
MAYFAIR MYSTERY HOUSE		Edw. J. & H. L. Danziger	Paramount Tv		7 (Plan ?)
LONE WOLF, THE	26	Gross-Krasne	United Tv	On request	(Plan 26)
NEXT 30 MINUTES	27	G. Lester	G. Lester	Open	1* (Plan ?)
NIGHT BEAT	26:30	Don Sharpe	Official Films	On request	1*
RACKET SQUAD	26:30	Hal Roach Jr.	ABC Film Synd.	\$75-1500	98
SCOTLAND YARD	26:30	P.M. Sales Co.	Du Mont	\$30-490	13
SECOND CHANCE	26:30	Times Square	Times Square	\$12,500 network \$125-2250	Scripts
SLEEP NO MORE	26:30	Times Square	Times Square	\$12,500 network \$125-2250	Scripts
WHO DUN IT?	26:30	Victor Tv	Victor Tv	On request	13
WRATH OF THE GODS	27	Telecast	Telecast	\$100-1000	1*
NEWS					
TELENEWS WEEKLY	17	Telenews	INS	On request	Weekly
UNITED PRESS MOVIE TONE NEWS	30	Movietone	United Press	On request	Weekly
NEWS FEATURE					
CANDID CAMERA	27	Funt	Funt	\$125	100
FACTS FORUM	26:30	Byron, Inc.	Facts Forum	On request	Continuous
MAGIC LAMP	30	H.T.P.	Dallas, Tex. H.T.P.	\$1500	26.
SPECIAL DELIVERY S.O.P.	30	Hollywood Tv Prod.	Hollywood Tv Prod.	35% of t.c.	5
QUIZ					
CALL THE PLAY	15 & 30	Leonard Key Prod.	Tv Exploitation	On request	156
CALL YOU	26:30	Victor Tv	Victor Tv	On request	26
DO YOU KNOW WHO	26:30	Victor Tv	Victor Tv	On request	26
NAME THE STAR	26:30	Victor Tv	Victor Tv	On request	50
VIDEO	26:30	Films for Tv, Inc.	Films for Tv, Inc.	% of station rate	13 (Plan?)
WATCH CLOSELY	26:30	Coffman Film Co.	Coffman Film Co.	On request	1* (Plan 2)
WHAT'S YOUR EYE-Q?	15 & 30	Lewis & Clark	Lakeside Tv Co.	\$12.50-240	Continuous
WHO SAID IT?	26:30	Victor Tv	Victor Tv	On request	50
RELIGIOUS					
CHILDREN'S CHURCH	26	A. Lang	A. Lang		Weekly
DOORWAYS TO DECISION	20	Scripture Films	Film Studios	\$37.50	
FRONTIER PARSON SERIES**	26	Scripture Films	Scripture Films	On request	13
GOD'S ACRE OF DIAMONDS	20	Scripture Films	Film Studios	\$37.50	
GUIDING STAR	26:30	Admiral Pictures	Zach Baym	On request	1*
HOLY NIGHT	26:30	Major Tv Producer	Major Tv Producer	On request	1*
LIVING BOOK, THE	26:30	Forest Lawn	Ziv Tv	On request	13
LIVING PAGES FROM THE BOOK OF LIFE	27	G. L. Price	G. L. Price	\$100-1000	(Plan 52)
STARS IN YOUR CROWN	20	Scripture Films	Film Studios	\$37.50	
SONS OF GOD	22	Square Deal	Square Deal	On request	1*
THRILLING BIBLE DRAMAS	26:30	Cathedral Releasing	Major Television Prod., Inc.	On request	26
YOU DO BELIEVE	25:30	Foundation Films	Foundation Films	On request	Series

FOOTNOTES: *Pilot film. **Color.

Why UHF stations prefer the RCA "1-KW"

● UHF stations can get an RCA "1-KW" when they want it (shipments are being made within 30 days after order).

● RCA UHF engineering experience pays off for YOU. WBRE-TV writes: "Not only are we getting the coverage where we wanted it—WE ARE GETTING COVERAGE FAR BEYOND OUR ORIGINAL EXPECTATIONS!"

● RCA UHF spells Reliability and Simplified operation. WTPA-TV says: "Our

TTU-1B operates as reliably as any AM transmitter. It's easy to maintain too—just a routine weekly maintenance and cleaning is all that's needed."

● RCA can supply every UHF accessory you need. WSBT-TV reports: "We like to get everything from one place, work with ONE responsible supplier—RCA."

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*
You can change power amplifier tubes in LESS THAN A MINUTE

*
The only 1-KW UHF with true centralized front panel control

*
High Level (PA) Modulation for superior linearity and flat response

**30-DAY
DELIVERY**



RADIO CORPORATION OF AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.

HALF HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
SPORTS					
ALL AMERICAN GAME OF THE WEEK FOR '53	26:30	Sportsvision	W. J. Parry Jr.	On request	13
BIG 10 FOOTBALL HILITES	30	Sportsvision	W. J. Parry Jr.	On request	13
BOXING MATCHES FROM RAINBO ARENA	30	Kling	Kling	\$35-450	30
CALIENTE RACES	28	Cine-Tele			Weekly
FAMOUS FIGHTS FROM MADISON SQ. GARDEN	26:30	Winik	Du Mont	On request	13
FIFTH WINTER OLYMPICS	29	Cine-Tele	Cine-Tele	\$30-75 Class "A"	1*
GUNNING THE FLYWAYS	30	MPO Prod., Inc.	MPO Prod., Inc.		1*
MADISON SQUARE GARDEN	26:30	Winik	Du Mont	On request	65
MAX BAER'S SEARCH FOR CHAMPIONS	26	C. Bruce Knox		\$100-1000	13
NATIONAL PRO HIGHLIGHTS	26	Tel Ra	Tel Ra	\$75-1000	13 each fall
PCC FOOTBALL HILITES	30	Sportsvision	W. J. Parry Jr.	On request	13
PLAY VOLLEYBALL	20	Association Films	Association Films	\$35-120	1*
RACING CHAMPIONS	25	Dynamic	Dynamic		1*
ROLLER DERBY	15 & 30	Seltzer	Tv Exploitation	\$50-700	52
SPEED CLASSICS**	15 & 30	Dynamic	Dynamic	\$25-150	19
SPORTS THIRTY	30	Sportsvision	W. J. Parry Jr.	On request	52
SPORTS ON PARADE	30	Sterling	Sterling	On request	52
SPORTS SHOW	30	March of Time	March of Time	\$50-1750	26
STOCK CAR CHAMPIONS	26	Dagger Prod.	Stock Car Film Co.	On request	26
TELESPORTS DIGEST	26	Tel Ra	United Artists	\$70-850	Weekly
TOUCHDOWN	26	Tel Ra	Tel Ra	\$75-1000	13 each fall
TV SPORTS CLASSIC	26	D. Ettelson	D. Ettelson	On request	
WRESTLING—HOLLYWOOD	30	Paramount	Paramount	\$100-400	Continuous
WRESTLING—INTERNATIONAL AMPHITHEATER	26	I.W.F., Inc.	Davis & Lukas	On request	Continuous

WESTERNS

ANNIE OAKLEY	26:30	Flying "A" Pictures	CBS TV Film Sales	\$40-1500	26
BUFFALO BILL	26:30	Interstate Tv Corp.			1*
CISCO KID, THE**	26:30	Ziv Tv	Ziv Tv	On request	104
COWBOY-G-MEN**	26:30	Telemount	United Artists	On request	39
DALTON OUTLAWS	26	Dalton Film Co.		\$70-700	2 (Plan 156)
DEATH VALLEY DAYS	30	Flying "A"	McCann-Erickson		13
FRONTIER DETECTIVES	26	Murphy-Thomas	J. L. Saphier	On request	(Plan 39)
GENE AUTRY SHOW	26:30	Flying "A" Pictures	CBS TV Film Sales	\$60-2000	78
HOPALONG CASSIDY	26	Wm. Boyd Prod., Inc.	NBC Film Div.	On request	52
KIT CARSON	26:30	Revue	MCA Tv, Ltd.		52
LONE RANGER, THE		Chertok	Chertok		Planned
RANGE RIDER, THE	26:30	Flying "A" Pictures	CBS TV Film Sales	\$40-1500	78
RAWHIDE RILEY	26	S. White	Reynolds	On request	1* (Plan 5)
SKY KING		Chertok	Chertok		Planned
STEVE DONOVAN		Chertok	Chertok		Planned
WILD BILL HICKOK	26:30	William Broidy	William Broidy		48

WOMEN'S INTEREST

CAPITOL COOKING	23	L. Hammond Producers		\$3500	1* (Plan 5)
FEMININE TOUCH	30	Sterling	Sterling		26
SEWING IS FUN	26:30	Demby Prod., Inc.	Demby Prod., Inc.	On request	2 (Plan 52)
TV KITCHEN	30	Kling	Kling	\$50-180	26

QUARTER HOUR FILMS

ADVENTURE

ADVENTURE IS MY JOB	12:30	Harrison	Lakeside Tv	\$50-500	13
ADVENTURES OF NOAH BEERY JR.**	12	Courneya	Courneya-Hamelburg	\$20-500	26
ADVENTURE IN THE WEST	14	T. J. Barbre	T. J. Barbre	On request	(Plan 26)
ARMCHAIR ADVENTURE	15	Sterling	Sterling	\$20-150	104
BOY & SIMBA	15	Jack Goodwin	Goodwin-Intl.	On request	2 (Plan 5)
DR. JEKYLL & MR. HYDE**	15	Franklin Tv	Geo. Bagnall & Assoc.		1* (Plan)
FINALE FOR THREE STRANGERS	15	Cine-Video	Cine-Video		1*
JUNGLE MACABRE	12	Radio & Tv Packagers	Guild Films	\$40-400	39

FOOTNOTES: *Film film. **Color.



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As you leaf through the pages of

this magazine, note how many of the products advertised here already have satisfied you. And always remember that when you name your brand, you better your brand of living!

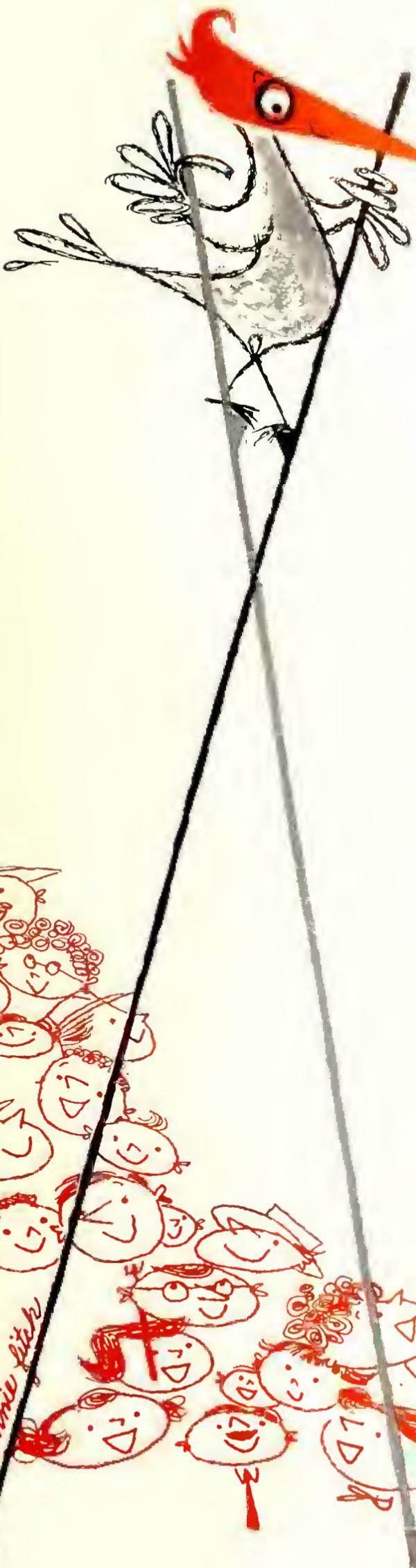
BRAND NAMES FOUNDATION
INCORPORATED

A Non-Profit Educational Foundation
37 West 57 Street, New York 19, N. Y.

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
ADVENTURE					
NOAH AND FLYING ARK	12 30	Courneya	Courneya	\$50-500	52
OUR POLITICAL HERITAGE	12	Encyclopedia Britannica	Assoc. Prog.	\$35-925	13
PERSONS UNWANTED	13 30	M. Riddick		On request	1* (Plan 26)
SECRET CHAPTER	12 30	Ron Ormond	Guild Films	\$40-400	39
WORLDS OF ADVENTURE**	12 30	Jerry Courneya	Courneya-United Tv Prog.	\$20-500	13
CHILDREN'S					
ADVENTURERS, THE	15	Barry Enright & Friendly	Barry Enright & Friendly	\$8000	
ADVENTURES OF BLINKEY THE**	12 30	Blinkey Prod., Inc.	Blinkey Prod., Inc.	\$40-500	26
ADVENTURES OF BROWNIE PICTAILS**	13 30	M. Riddick		On request	1* (Plan 26)
ADVENTURES OF WILLIE THE KID	12	Tom Kelley		On request	4 (Plan 13)
BANKING ON BOB	13	Coronet	Coronet	\$15-120	1*
BEAR HUNT	13	Coronet	Coronet	\$15-120	1*
BETSY AND THE MAGIC KEY**	12	Jamieson Film Co.	Sterling	On request	13
CARTOON CAPERS	12:30	Zach Baym	Zach Baym	On request	13
CHILDREN'S SERIES	13	Coronet	Coronet	\$15-120	13
CHIMPS**	13	Jerry Courneya	Courneya-United Tv	\$20-500	13
DANNY AND THE SNARK	12:30	Simmel-Meservey	Governor Tv	On request	3 (Plan 26)
DON Q. DICK AND ALADDIN	12:30	Stibra	Lakeside Tv Co.	On request	10
ELEMENTARY SERIES	15	Coronet	Coronet	\$15-120	13
FIX-MASTERS	12:30	Courneya	Courneya	\$50-500	1 (Plan 52)
FUNNY BUNNIES**	15 & 30	Dynamic	Motion Pics. for Tv	On request	26
FUN WITH FELIX**	12 30	F. Smith	United Artists Tv	On request	13
HOW TO BE A COWBOY	15	Demby Prod., Inc.	Sterling Tv	\$35-150	Currently in synd.
JERRY BARTELL'S PLAYTIME	11:30	Bartell	Apollo	to \$350	13
JUMP JUMP OF HOLIDAY HOUSE	12	Mary & Harry Hickox	Harry S. Goodman	50% of air time	
JUNIOR CROSS ROADS	15	Sterling	Sterling	\$25-65 (N.Y.)	104
JUNIOR SCIENCE	12:30	Olio	Olio	On request	13
KID MAGIC	12:30	Aladdin Tv Prod.	Aladdin Tv Prod.	On request	13
KIDDIE SURPRISE	13	Victor Tv	Victor Tv	On request	26
KINGAROO	12:30	F. Smith			1 (Plan ?)
KING CALICO**	15	CNC Productions	Kling	\$20-150	65
LITTLE GIRL WHO DIDN'T BELIEVE IN SANTA CLAUS**	13:30 & 27	M. Riddick		On request	1*
LITTIEST ANGEL, THE	13	Coronet	Coronet	\$75-500	1*
MAN OF TOMORROW	13	Hour Glass		On request	26 (Plan 52)
MOVIETONE CHILDREN'S NEWSREEL	12	Movietone	20th Century Fox	On request	52 (Yearly)
PAPA BAER NEWSREEL	13	F. Baer	Governor Tv	On request	26
PLATO THE PARROT	12:30	Sid Stone		On request	4 (Plan 156)
PUNCH & TRUDY	12	Riviera Prod.	Riviera Prod.	\$30-250	(Plan 200)
SPACE RIDER	15	Philip Nasser	Philip Nasser & Co.	On request	(Plan 200)
STORYLAND	10-12	Encyclopedia Britannica	Assoc. Prog.	On request	6
STREAMLINED FAIRY TALES	15	H. S. Goodman	H. S. Goodman	On request	13
SUPERMAN CARTOONS	11	National Comics	Motion Pictures for Television, Inc.	On request	16
TALES FOR TOTS	12:30	Lewis & Clark	Lewis & Clark	\$25-400	2 (Plan 52)
TELECOMICS	12:30	Princess	Sterling	On request	160
"THUNDERBOLT" THE WONDER COLT	12:30	Clampett	Open	Open	Weekly
TIME FOR BEANY	12:30	Bob Clampett	Paramount	\$125-500	Weekly
TRICKS 'N' TREATS	12	Fairfield Films	Station Dist.	\$50-200	13
UNCLE MISTLETOE, ADVENTURES OF	15	Kling	Kling	\$20-150	26
UNK & ANDY	15	Jack Kenaston	United Artists	On request	26
WILLIE WONDERFUL	12:30	Bracken	Official		65
COMEDY					
BERT & ELMER**	15	Galbreath	Kling	\$22-225	13
CHRISTIE COMEDIES	12	D. Ettelson	D. Ettelson	% of time rate	64
HENRY MORGAN SHOW	12:10	Elbert Kapit	United Tv	On request	26
JACK AND THE BOSS	15	Cine-Video	Cine-Video		1*
PAUL KILLIAM SHOW	12:30	Sterling	Sterling	On request	26
POOR CHARLIE	14	W. Streech	Sterling		2 (Plan 11)

FOOTNOTES: *Film film **Color



**A.T.&T. has no wire for hire
but we ask you,
do you dig TD-2?**

All live network programs now come to television WOODLAND via a brand-spankin' new A.T.&T. "TD-2" microwave relay link from the main line at South Bend to Grand Rapids.

In case you're not hep on your relay systems, type "TD-2" is the Cadillac of them all—much better than co-axial cable and the more inexpensive "TD" links. That's especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts, just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids' *only* television station. The Western Michigan station with top technical equipment, top local *and* network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.

WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company.

Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary.
Associated with WFBM-AM and TV, Indianapolis, Ind.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.



QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
COMEDY					
SOCIAL BLUE BOOK	13:30	M. Terr	B. L. Petroff	On request	4 (Plan 131)
VAUDEVILLE GEMS	4:30 & 12:30	Cinema Service Corp.	Cinema Service Corp.		13
DOCUMENTARY & EDUCATIONAL					
AIRHEAD	12:30	Marathon Tv	Marathon Tv	On request	1*
ALIVE FROM THE DEEP	12:30	Kayfetz Prod.	Sterling Tv	On request	1*
AROUND THE WORLD IN NEW YORK	13	Kayfetz Prod.	Sterling	On request	1*
BRINGING UP PARENTS	15	Henry J. Kaufman	United Tv Programs		
BUSINESS EDUCATION SERIES	15	Coronet	Coronet	\$15-120	13
CANINE COMMENTS	12	D. Wade	L. Weiss	\$40-800	13 (Plan 52)
CLEAR IRON	14	Marathon Tv	Marathon Tv	On request	1*
DATE FESTIVAL	12:30	Libra Films	Libra Films	\$35-350	1*
DR. FIXUM'S—HOUSEHOLD HOSPITAL	15	Vogue Wright	Vogue Wright	\$36-300	26
FEATURE ASSIGNMENT	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
FITZPATRICK TRAVELOGUES**	15	J. Fitzpatrick	Sterling	On request	26
GOING PLACES	12:30	United World	United World	\$15-125	39
GREAT AMERICANS	12	Encyclopedia Britannica	Assoc. Prog.	\$30-800	26
HEALTHY LIVING SERIES	15	Coronet	Coronet	\$15-120	13
HOW TO DO IT SERIES	15	Coronet	Coronet	\$15-120	13
HOW'S-TO IN ARTS & CRAFTS	10:15	Encyclopedia Britannica	Assoc. Prog.	On request	13
INSIDE TIBET	12:30	Kayfetz Prod.	Sterling Tv	On request	1*
ISLES OF MYSTERY & ROMANCE	12:30	Simmel-Meservey	Simmel-Meservey		5
ITALIAN RHAPSODY	11	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
JOHN KIERAN'S KALEIDOSCOPE	12:30	International Tele-Film	United Artists	\$45-400	104
JOURNEY TO AFRICA	12:30	Paul Hoefler	Zach Baym	On request	26
KOREAN BACKGROUNDS	15	International Film Bureau	International Film Bureau	On request	1*
KNOWHOW 1954**	12:30	Unifilms, Inc.	Unifilms, Inc.	\$25-250	1*
KNOW YOUR LAND**	12	Philip E. Cantonwine	Sanford Yeager	\$30-225	13
MAGIC VAULT	12:30	Lakeside Tv	Lakeside Tv	\$25-400	8
MUMMIES REVEAL THEIR SECRETS	11	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
NATURE TIME	10:13	Encyclopedia Britannica	Assoc. Prog.	On request	33
OUR LIVING LANGUAGE	15	March of Time	March of Time	\$75-975	Not yet planned
OUT OF THE SEA	13	Tolstoy-Kayfetz Prod.	Sterling Tv	On request	1*
PARADE OF NATIONS	12:30	Libra Films	Libra Films	On request	(Plan 131)
SAFETY CAMPAIGN	10:12	Encyclopedia Britannica	Assoc. Prog.	On request	5
SAFETY IS NO ACCIDENT	13	Kayfetz Prod.	Sterling	On request	1*
SCIENCE FOR YOU	12	Motion Picture Service	Motion Picture Service	On request	(Plan 52)
SHUTTERBUG, THE	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
SOUTHWARD TO THE SUN	12:30	Gordon-Stratford	Radius Films, Inc.	On request	2 (Plan ?)
THIS LAND OF OURS	11:55	Dudley	Sterling	On request	26
THIS WORLD OF OURS	11:55	Dudley Tv	Sterling	\$20-150	26
TRAVEL FILMS	12	D. Ettelson	D. Ettelson	% of air time	13
VACATIONLAND AMERICA	11:55	Robt. Lawrence Prod., Inc.	Robt. Lawrence Prod., Inc.	On request	13
VOICE OF EXPERIENCE	13	Tv Films of America	J. Parker		(Plan 104)
WATCH THE WORLD	12:25	G. Wallach for NBC Film Div.	NBC Film Div.	On request	26
WHAT CAUSES THE SEASONS	11	V. Kayfetz	Sterling	On request	1*
WHAT DO YOU KNOW ABOUT YOU?	10:12	Encyclopedia Britannica	Assoc. Prog.	On request	9
WHAT'S IT LIKE?	11:30	Hollywood Tv Prod.	Hollywood Tv Prod.	25% of t.c.	13
WILD LIFE IN ACTION	12:30	Lakeside Tv	Lakeside Tv	\$50-500	26
WONDERS OF THE WORLD	12:30	Gordon-Stratford	Radius Films, Inc.	On request	13
WORLD OF THE ARTIST	10:15	Filmmakers	Descina Intl.		3
YESTERDAY'S NEWSREEL	11:55	Ziv Tv	Ziv Tv	On request	139
YESTERDAY'S WORLD	12:30	Simmel-Meservey	Simmel-Meservey		13
YOUR FIREMAN**	12	Riviera	Riviera	\$35-150	1*
YOUR MAGIC WORLD	12:30	International Tele-Film	International Tele-Film	\$60-750	104
DRAMA—General					
AFRICAN VISIT	15	Jack Goodwin	Goodwin-International	On request	4 Cont.
CARRIE WILLIAMS—JUSTICE OF THE PEACE	12:30	Video Pictures	Film Network, Inc.	On request	2 (Serial)

FOOTNOTES: *Tilted film **Color

YOU COULD BE WRITING US A LETTER LIKE THIS

PECK · ADVERTISING · AGENCY ·
FOUR · HUNDRED · MADISON · AVENUE
NEW YORK CITY
PLAZA 3-0900

November 30, 1953

Mr. David Sutton
Vice-President
MCA-TV Ltd.
598 Madison Avenue
New York, New York

Dear Dave:

When we first talked about a show for our client, Chunky Chocolate Corporation, we wanted a vehicle that would appeal to men, women and children.

In purchasing the Abbott & Costello Show, we felt we had a "sleeper" if it was scheduled for a Saturday night spot between 6:00 and 7:00 P.M., a time spot we've used two years for the same client.

In September we went on the air in five major markets. To date we've had three ratings to indicate its viewing power. The opening ratings, which were taken as of the first week of the show, gave Abbott & Costello a higher rating in each and every one of the markets as compared against any other show that we have sponsored for the same time period. The second and third ratings have been increasing and in each market we are getting better than 40% of the total listening audience.

I thought you would like to know how pleased our client is with this purchase, because not only is he getting big time names, attracting big time ratings, but he is also selling to the major part of the viewing audience.

Last May when we first talked about Abbott & Costello, we thought the show could do an outstanding job at the Saturday night time. The record to date certainly has more than lived up to our expectations.

Cordially,

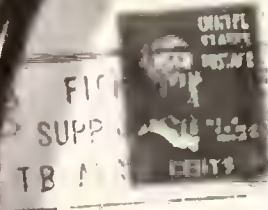
S. G. Alexander
Sidney G. Alexander
Vice-President

SGA:ak

NEW YORK: 598 Madison Avenue — PLaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbraak 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Bank Tower — WOadward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863
ATLANTA: 611 Henry Grady Bldg. — LAmar 6750



Big time names
lead to big time
ratings.
MCA-TV can
give you both
Contact your
nearest MCA-TV
office today.



TV FILM

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
DRAMA—General					
CONTINENTAL, THE	13	Dynamic	Dynamic	\$25-325	13
DILEMMA	15	Galbreath	Kling	\$40-240	13
DRAMATIC MONOLOGUES	12:30	Libra Films	Libra Films	On request	(Plan 13)
GET A HORSE	12:30	R. Monroe	R. Rogers		1*
HUMAN STORY, THE	12:30	Jack Goodwin	Goodwin-International	On request	1* (Plan 52)
IN FOCUS	12	Gale, Inc.		On request	1* (Plan 13)
INVITATION PLAYHOUSE	12:30	R. Williams	Guild	\$50-450	26
JONATHAN STORY	12:30	Wilkins-Gooden	Sterling	\$25-65 (N.Y.)	52
LITTLE THEATER	12:30	Teevee	Teevee		52
NIGHT EDITOR	15	Mansfield	Mansfield	On request	26
OF LIGHT AND DARKNESS	13	Charter Oak	Association Films	\$25-150	1*
ON STAGE WITH MONTY WOOLLEY	15	Dynamic	Dynamic	On request	9
PLAYHOUSE 15	12	Bernard Procter	MCA-Tv, Ltd.	On request	78
PULSE OF THE CITY	12:30	Telescene	Telescene	\$50-750	26
STAR PERFORMANCE	14	Transfilm	Transfilm	\$4500 each	14
STRANGE ADVENTURE	12:25	G. LeVoy	CBS TV Film Sales	\$30-650	52
THIS IS THE STORY	15	Morton	Morton	\$36-314	52
THRILL SEEKER	12	R. Monroe	R. Rogers	On request	26
YOU DECIDE	12:30	Films for Tv, Inc.	Film for Tv, Inc.	% of time rate	2 (Plan 39)
MUSICAL					
BALLETS DE FRANCE	15	March of Time	March of Time	\$35-850	26
BROADWAY RHYTHM ON ICE	13	Thunderbird	Sterling	On request	1*
FOY WILLING & RIDERS OF THE PURPLE SAGE	15	F. Willing	RCA	On request	260
GREENWICH VILLAGE	14:30	Medallion	Sterling	\$20-75	1*
GUEST BOOK	12	Studio Films	United Tv	On request	26
HAWAIIAN PARADISE**	15	J. J. Franklin	G. Bagnall & Assoc.	On request	26 (Plan 52)
HAWAIIAN PARADISE ON ICE	13	Thunderbird	Sterling	On request	1*
LET'S ALL SING	13	B. Greene	B. Greene		(Plan 52)
MOREY AMSTERDAM MUSICAL VARIETIES	12	Mort Sackett	Mort Sackett		13
MUSIC FOR THE EYE SERIES	12:30	Gordon-Stratford	Radius Films, Inc.	On request	13
MUSICAL OPERETTA BALLETS	12:30	Video Interfilm	Hoffberg	On request	26
OOH! LA! LA!	12:30	Sterling	Sterling	On request	13
OKLAHOMA CHUCK WAGON BOYS	12:30	Lewis & Clark	Lakeside Tv	\$30-500	13
PIANO MAGIC	12:30	Times Square Prod.	Times Square Prod.	\$60-500	2
PUPPET PLAYHOUSE	12:30	Globe Tv	Lakeside Tv		(Plan 39)
STEPHEN FOSTER	12:30	Admiral Pictures	Zach Baym	\$25-80	12
VIENNA PHILHARMONIC ORCHESTRA	13	Eugin Sharin	Sterling	On request	13
WERNER JANSSEN MUSIC BOX	12:30	Werner Janssen	Geo. Bagnall & Assoc.	On request	13 (Plan 26)
YOUR GOSPEL SINGER	15	Grosse-Krasne, Inc.	United Tv Programs, Inc.		26
NEWS					
ADVENTURES IN THE NEWS	15	Telenews	Sterling	On request	26
CBS NEWSFILM	12	CBS	CBS Film Sales	\$80-1000	5 per week
CLETE ROBERTS' WORLD REPORT	15	U. S. Tv	United Artists	On request	201
CLOSE-UPS	13	American Newsreel	Guild	\$25-250	13
DREW PEARSON WASH. MERRY-GO-ROUND	12:50	Times Square	Times Square	On request	1 a week
NBC DAILY NEWS REPORT	12	NBC TV	NBC Film Div.	On request	Daily
NBC NEWS REVIEW OF THE WEEK	12:30	NBC TV	NBC Film Div.	On request	Weekly
NEWS FEATURETTES	12:30	Keystone	Official		26
PATHE HY-LIGHTS	12:30	Cinetel Corp. & Pathe	Du Mont	\$19-250	26
SEE FOR YOURSELF	12:30	Films for Tv, Inc.	Films for Tv, Inc.	% of time rate	(Plan 26)
TELENEWS DAILY	15	Telenews Prod., Inc.	International News Service	\$150-10,000	Daily
TELENEWS WEEKLY	12	Telenews Prod., Inc.	International News Service	\$50-350	Weekly
UNITED PRESS MOVIE-TONE NEWS	15	Movie-Tone	United Press	On request	Daily
WEEKLY NEWS REVIEW	15	NBC News Dept	NBC Film Div.		

FOOTNOTES: *Pilot film. **Color

in Kansas City...
YOUR SPOTS ARE
IN THE SPOTLIGHT

When you Swing to

WHB-TV

ON CHANNEL

9

BASIC



AFFILIATE



1922 - 1953

Don Davis, President
 John T. Schilling, General Manager

When the spotlight swings on the favorite stars of Kansas City's vast TV audience—those stars are on Channel 9. A full schedule of top-rated CBS Network TV programs and a wide variety of talent-packed local shows provide top entertainment. *The Stars Shine On Channel 9* in the nation's rich 17th market, and that's why your message makes a greater impression—and makes more sales per advertising

dollar—when you let WHB-TV sell this billion dollar retail trade area with 352,946* TV homes.

1,079 feet above average terrain—the height of WHB-TV's new tower (jointly owned by KMBC-TV). Maximum allowable power — 316 kw visual, 158 kw audio.

Write, wire or call your nearest Blair-TV representative for availabilities!

*Nov. 30 report of Kansas City Electric Assn.

FREE! Good Reading For Agency Executives And Advertisers! *SWING*, vest-pocket-size magazine published monthly by WHB and WHB-TV for time buyers, advertisers, agencies, sales executives. Features articles on advertising, research, marketing . . . contains excerpts from John Crosby's Radio and TV Column . . . pictures, quizzes, jokes and cartoons. Request your free copy on your company letterhead.



BLAIR
 INC.

Represented Nationally by

WHB

710 K.C. 10,000 WATTS
 MUTUAL NETWORK

KANSAS CITY'S
OLDEST
 CALL LETTERS

Represented
 nationally by
JOHN BLAIR & CO.

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
NEWS FEATURES					
ARTHUR SMITH SHOW THE	12:30	Blue Ridge	Lakeside Tv	On request	13
AS OTHERS SEE US	12	Wash. Photo	Audio-Video	Class "A" time	
BROADWAY IN REVIEW	13	Tv Films of America	J. Parker		(Plan 13)
CAPITOL CONFIDENTIAL	12:30	Capitol Films			1*
CAPITOL REPORT	12:30	Wash. Photo	Audio Video	On request	Weekly
CAPITOL TIDBITS	12:30	Wash. Photo	Audio Video	\$75-200	
BOB ELSON'S INTERVIEWS OF THE CENTURY	12	Academy (Chicago)	Academy (Chicago)	\$50-400	17
FULTON LEWIS JR. SHOW	12	Wm. B. Dolph	United Tv Prog.	\$34-\$75	\$2
GAYLORD HAUSER SHOW	15	PSI Tv	PSI Tv	On request	26
HOLLYWOOD CLOSE-UPS		Gene Lester	G. Lester	% of time rate	13 (Plan ?)
HOLLYWOOD ON THE LINE	12	Gene Lester	CBS TV Film Sales	\$22-440	26
HOLLYWOOD REEL	12:30	E. Johnson & C. Watson	Paramount	\$25-200	52
IDEAS ON PARADE	12:30	Tel Ra	Tel Ra	\$40-200	26
KIERNAN'S KALEIDOSCOPE	15	International Tele-Films Prods.	United Artists Tv	On request	104
KNOW YOUR CONGRESS	12:30	Capitol Films			2
LILLI PALMER SHOW	13:30	Charles Kebbe	NBC Film Div.	On request	26
LINKLETTER & THE KIDS	12:30	John Guedel	CBS TV Film Sales	\$50-650	\$2
MEET MISS HUBBARD	12	Motion Picture Serv.	Motion Picture Serv.	On request	(Plan \$2)
NTC'S STORIES OF THE STARS	13:30	Commodore	Commodore	On request	(Plan 39)
ROVING REPORTER	12	Colson	Colson	40% of time rate	(Plan 26)
TELEVISITS	13	Geo. Logan Price	Geo. Logan Price	\$25-250	26
THIS WEEK AROUND THE WORLD	13	Victor Tv	Victor Tv	On request	52
WASHINGTON SPOTLIGHT	12	M. Hammer	Washington Spotlight, Inc.	\$25-275	76
WASHINGTON PROMENADE	15	Wash. Photo.	Audio Video	40% Class "A" time rate	Weekly
WHAT'S NEW THIS WEEK	12	Wash. Photo.	Audio Video	50% Class "A" time rate	
WHAT'S PLAYING	15	Demby Prods, Inc.	Demby Prods, Inc.	\$50-300	Unlimited
YOUR WASHINGTON AMBASSADOR	12:30	Wash. Photo	Audio Video	\$125-400	
QUIZ					
BEAT THE EXPERTS	5 & 15	Telenews	Sterling	On request	\$2
HEADLINES ON PARADE	12:30	United World	United World	\$25-225	26
MOVIE QUICK QUIZ	15	W. Schwimmer	W. Schwimmer	\$50-800 (N.Y.)	260
PHOTOQUIZ	12:30	Telenews	Sterling	On request	Daily
PROFESSOR YES 'N' NO	12	Lalley & Love	Screen Gems	\$75-500	26
SEEIN' IS BELIEVIN'	12:30	Films for Tv. Inc.	Films for Tv, Inc.	% of time rate	Unlimited
THREE GUESSES	12	Movietone	20th Century Fox	On request	26
VIEW THE CLUE	15	N. Goldstone	United Artists	On request	13
WHAT'S WRONG WITH THIS PICTURE?	12	Morton	Morton	\$25-185	260
WHAT'S YOUR EYE-Q?	12:30 & 26	Lewis & Clark, Inc.	Lakeside Tv	On request	65
WHO'S BEHIND THE MASK?	15	Chas. Bruce Knox		\$235	13
YOU BE THE JUDGE	12:30	Wash. Photo.	Audio Video	\$30-200	13
RELIGIOUS					
AND IT CAME TO PASS (XMAS STORY)	14	Edmund B. Gerard	Masters Prod., Inc.	50% of Class "A"	1*
CHRISTMAS HOLIDAY	12:30	D. G. Hartzell	Zach Baym	On request	1*
GOSPEL SINGER, THE	12:10	Dundee Prod.	United Tv	\$34-500	26
HYMNS OF ALL CHURCHES	14	Victor Tv	Victor Tv	On request	
LORD'S FOOTSTEPS, THE	10	Library	Lakeside Tv	Open	7
MIRACLE OF CHRISTMAS**	13	Square Deal	Square Deal	On request	1*
PASTOR CALLS, THE	14	Coffman Film Co.	Nat'l Council of Churches		13
PSALMODY**	11	Square Deal	Square Deal	On request	1*
READING THE BIBLE SERIES	13	Foundation	Foundation-Sack-Tv	On request	13
RELIGION IN THE FAMILY	11	Square Deal	Square Deal	On request	1*
RELIGIOUS FILMS	12	D. Ettelson	D. Ettelson	% of time rate	13
SEARCH FOR CHRIST	12:30	Illustrate	Sterling	\$25-150	13 (Plan 26)
STORY OF THE BIBLE	14	Victor Tv	Victor Tv	On request	52
TELEVESPER	12:30	Youth Films	Official		26
WAY TO ETERNITY	12:30	Youth Films	Official		26

FOOTNOTES: *Pilot film. **Color.

3 TOP-QUALITY, STAR-STUDDED SHOWS FOR THE BUDGET-CONSCIOUS ADVERTISER

BORIS

MYSTERY

KARLOFF

As Scotland Yard's **COLONEL MARCH**

A fascinating, BRAND NEW half-hour film series of scientific crime detection based on material provided by America's best-selling mystery writer JOHN DICKSON CARR.

Let "COLONEL MARCH" sell for you on a regional or syndicated basis at amazingly low costs! 26 weeks of programming available.



ROBERT

COMEDY

CUMMINGS

Starring in "MY HERO"

JOHN CROSBY, NOTED TV CRITIC, says "The dialogue, the staging and the production are of a very high order indeed and I see no reason why "MY HERO" can't eventually give "I LOVE LUCY" QUITE A RUN FOR ITS MONEY."

EXCITING RATINGS: Playing opposite a top budget hour variety show extravaganza, "MY HERO" did a spectacular job for DUNHILL CIGARETTES.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE.
Second run in most major markets; first run throughout rest of country.



ADVENTURE

TERRY

and THE PIRATES

OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than 25,000,000 readers!

This half-hour show pulled ratings like these for Canada Dry in 56 different markets: ATLANTA—23.5; BUFFALO—33.3; CLEVELAND—20.8; ROCHESTER—37.3; ST. LOUIS—35.0

NOW AVAILABLE FOR LOCAL OR REGIONAL SPONSORSHIP.
26 Weeks of programming available.



OFFICIAL FILMS, INC.

25 W. 45th St., N.Y. 36 • PL 7-0100

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS

QUARTER HOUR FILMS—continued

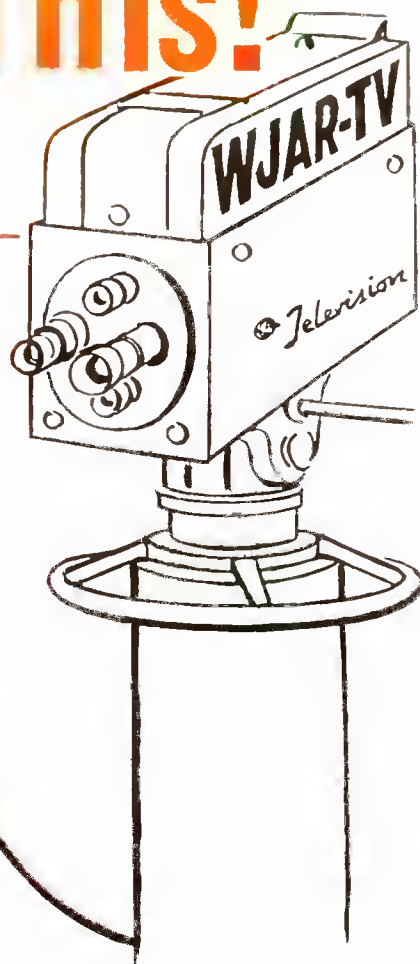
TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COMPLETED
SPORTS					
ADVENTURES IN SPORT	15	Telenews	Sterling	On request	26
ADVENTURE OUT-OF-DOORS	12:30	Jack Van Coevering	Cornell Film Co.	40% "A" time	13
ALL AMERICAN SPORTS	12:30	Courneya	Courneya	\$10-200	26
AMERICAN SPORTS	12:20	H. Sheets	PSI Tv	On request	13
BIG GAME FISHING	13	Hyperim	Lakeside Tv	On request	1*
BIG PLAYBACK, THE		Screen Gems-Telenews, Inc.	Screen Gems		26
CRUISING THE KEYS	13	Kayfetz Prod., Inc.	Sterling	On request	1*
DOUBLE PLAY	12:10	Marted	United Tv	\$30-400	39
DICK DUNKEL'S FOOTBALL RATINGS	12:30	Tel Ra	United Features	\$50-400	13 (each fall)
FAMOUS AUTO RACES	12:30	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan 2)
FAMOUS FIGHTS FROM MADISON SQ. GARDEN**	12:30	Winik	Du Mont	\$55-600	39
FISHING U.S.A.	13	V. Kayfetz	Sterling	On request	1*
FISHING IN THE MEDITERRANEAN	12:30	Karlen	Karlen		
GOING PLACES WITH CADABOUT GADDIS**	12:30	Beacon Tv Features	Sterling	\$25-150	26
GRANTLAND RICE SPORTS LIGHTS, THE	12:30	Atlas	Atlas	On request	13
HOLIDAY AFLOAT	13	V. Kayfetz	Sterling	On request	1*
JIMMY DEMARET GOLF PROGRAM	12:30	Cornell Film Co.	Cornell Film Co.		(In prod.)
LITTLE CHAMP—3 YR. OLD SWIM WONDER**	12:30	Franklin Tv	Geo. Bagnall & Ass.c.	On request	1*
MADISON SQUARE GARDEN # 1**	12:30 & 26	Winik	Winik-Du Mont	\$30-150	13
MADISON SQUARE GARDEN # 2**	12:30 & 26	Winik	Winik-Du Mont	\$30-150	26
MADISON SQUARE GARDEN # 3**	12:30 & 26	Winik	Winik-Du Mont	\$30-150	26
MADISON SQUARE GARDEN # 4**	12:30 & 26	Winik	Winik-Du Mont	\$55-600	26
NORMAN SPER'S FOOTBALL THIS WEEK	15	Norman L. Sper	Station Dist.		10
OUTDOORS	12:30	Byron, Inc.	Byron, Inc.	Not decided	13
PADDOCK PARADE	12:30	Tel Ra	Tel Ra	\$50-350	Continuous
POLICE JU-JITSU	15	Frankel	Association Films	\$20-100	1*
REFEREE, THE	15	Kling	Kling	On request	3 (Plan 2)
ROLLER DERBY	15 & 30	Station Dist.	Station Dist.	\$50-700	52
SEA FEVER	13	V. Kayfetz	Sterling	On request	1*
SKIING IN THE ALPS	13 or 18	Selecta-Film		On request	1*
SPORTS ALBUM	15	Ziv Tv	Ziv Tv	On request	26
SPORTSCHOLAR	12:30	United World	United World	\$20-225	52
SPORTS HISTORY	13	Victor Tv	Victor Tv	On request	26
SPORTSMAN'S CLUB	12	Mode Art Pictures	Syndicate Films	\$60-400	52
SPORTS' MIRROR	12:30	Wickham Films	Geo. Bagnall & Assoc.	On request	13
SPORTS ON PARADE	15	Sterling	Sterling	\$25-85 (N.Y.)	104
SPORTS PAGE	12:30	Official	Official		13
SPORTS SPOTLIGHT	12:30	Tel Ra	Tel Ra	\$35-650	Weekly
STOCK CAR CHAMPIONS	12:30	Dagger Prod.	Stock Car Film Co.	On request	52
THIS WEEK IN SPORTS	12:30	Telenews	Intl. News Serv.	\$50-350	Weekly
TV'S BASEBALL HALL OF FAME	12:30	James B. Harris	Motion Pictures for Television, Inc.	On request	77
UNITED PRESS MOVIE TONE	15	Movietone	United Press	On request	Weekly
WATER WORLD	13	V. Kayfetz	Sterling	On request	4 (Plan 1)
WHAT MAKES A CHAMPION	10 & 12	Encyclopedia Britannica	Assoc. Prog.	On request	13
WHITE MAGIC	12:30	Gordon-Stratford	Radius Films, Inc.	On request	1 (Plan 1)
WONDERS OF THE WILD	12:30	Borden Prod.	Sterling		26
WORLD'S GREATEST FIGHTERS, THE	11:55	Greatest Fights, Inc.	Greatest Fights, Inc.		52
WRESTLING—INTERNATIONAL AMPHITHEATER	12	I.W.F.	Davis & Lukas	On request	Continuous
VARIOUS TYPES					
ALL AMERICAN GIRL, THE**	12:30	J. J. Franklin	Geo. Bagnall & Assoc.	On request	1*
ANSWER MAN, THE	12:30	B. Chapman	B. Chapman	On request	7
CAMERA'S EYE, THE	12:30	Teevee	Teevee	Open	39
CAMERAS & MODELS IN ACTION	12:30	P. Parry	P. Parry	% of time rate	3 (Plan 2)
DUNNINGER	13	Affiliated Artists	Affiliated Artists	On request	(Plan 1)
IT'S IN THE CARDS	15	Cine-Video	Cine-Video	On request	Series 13
MR. FIXIT**	11:30	H.T.P.	H. T. P.	25% time cost	9
ODDITIES BEYOND BELIEF	12:30	Telecast	Telecast	\$50-500	13
POPULAR SCIENCE	15	T. Anguish	T. Anguish	% Class "A" rate	78

FOOTNOTES: *Not film. **Color.

Now See



This!



I'm the live bird in the hand that's worth two in the bush—televising 17 local live shows a day. Ask the alert advertisers why they buy more time on more of my top rated local live shows than on any other station in New England!

In our over-all viewing area 88 out of 100 families own television sets.

WJAR-TV
CHANNEL 10
Providence • Rhode Island
FIRST IN SIGHT
In Southern New England

National Sales Representatives:
WEED TELEVISION

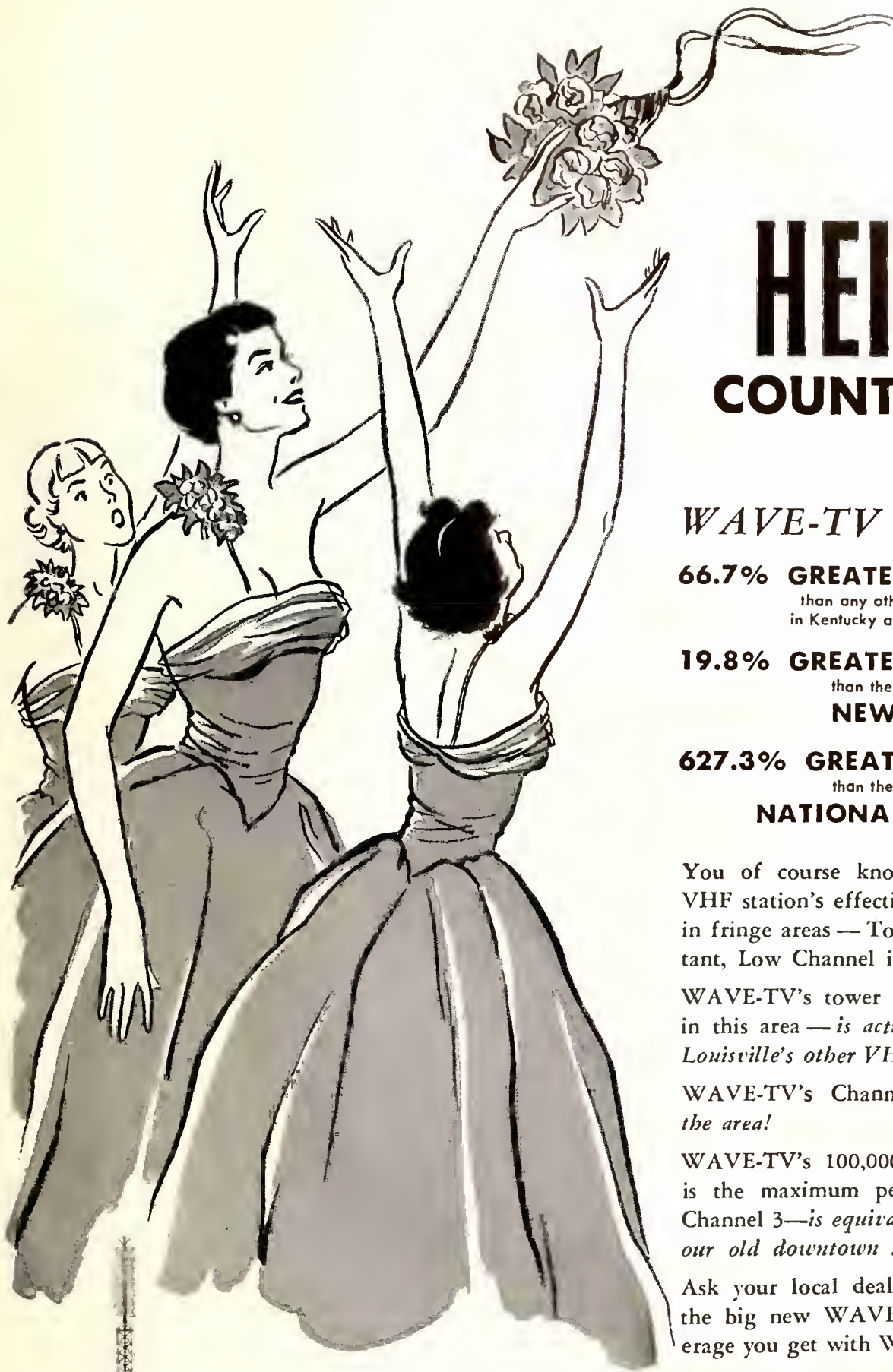
QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETED
VARIOUS TYPES					
STRANGER THAN FICTION	12:30	United World	United World	\$15-150	65
TV CAMERA ANGLES	12:30	G. Lester	G. Lester	% of time rate	13 (Plan ?)
VICTOR LINDLAHR SHOW	15	Vidicam Pictures	Serutan		3
WESTERNS					
GHOST TOWNS OF THE WEST	12:55	Simmel-Meservey	Simmel-Meservey	\$35-105	13
LASH OF THE WEST	12:30	Western Adventure Prod.	Guild Films	\$40-400	39
TALES OF THE OLD WEST	12	Bengal	Bengal		13
WOMEN'S INTEREST					
BE YOURSELF	12:30	Hartley	Hartley	% of time rate	(Plan 13)
CAPITAL CONVERSATION	12:30	Byron			
CROSSWINGS (DAYTIME SERIAL)	12:30	R. Monroe	R. Rogers		3
DO IT YOURSELF	12:30	Hartley	Hartley	% of time rate	(Plan 13)
FASHIONS IN HOME SEWING**	12:30	Times Square	Times Square	\$60-500	1*
FEMININE ANGLE, THE	15	E. Velazco	United Artists	On request	13
FEMININE TOUCH	15	Sterling	Sterling	On request	52
FOR WOMEN ONLY	12:30	Telenews	Telenews	On request	1 (Plan 52)
GARDEN, SHOW, THE**	12	Milton Hammer	Milton Hammer	\$20-200	26
HERE'S LOOKING AT YOU	15	Vidicam Pictures	Grey Adv.		3
HOME IS HAPPINESS	12:30	Packaged Programs	Packaged Programs	On request	195
HOME MAKING SERIES	10 & 12	Encyclopedia Britannica	Assoc. Prog.	On request	13
INSIDE DECORATION	12:30	Hartley	Hartley	On request	3
LEISURE HOUSE	13	G. Logan Price	G. Logan Price	\$25-250	26
PARISAN MOODS	12:30	Video Drama	Video Drama	On request	1*
SEWING IS FUN	12	Demby Productions, Inc.	Demby Productions, Inc.	\$75-200	1* (Plan 26)
WIFESAVER, THE	13	Affiliated Artists	Affiliated Artists	On request	1* (Plan 52)
WOMAN AROUND THE HOUSE	13:30	John H. Battison Prods.		\$25-100	13
YOUR BEAUTY CLINIC	15	Dynamic	S. Weintraub	On request	26

SHORTS & 1-10 MINUTE SEGMENTS

ADVENTURE					
GOING PLACES WITH UNCLE GEORGE	10	Fairbanks	Consolidated	On request	26
PARADOX	5	Kling	Kling	\$9.50-15	26
CHILDREN'S					
CHILDREN'S LIBRARY	10	Sterling	Sterling	On request	104
CRUSADER RABBIT	5	Fairbanks	Consolidated	On request	195
GLOOM DOOMERS, THE	5	Philip Nasser	Philip Nasser	On request	1* (Plan 20)
JIM & JUDY IN TELE-LAND	3:25	Tv Screen	L. Weiss	\$10-250	39
MAGIC LADY	5 & 10	Telemount	Official Films	Open	13
MR. RUMBLE BUMBLE	3	Packaged Programs	Packaged Programs	On request	30
OUT OF THE HEART	10	United Spec.	Outlook Prod., Inc.	\$25-150	1*
TEL-A-FUNNIES**	13:30	M. Riddick Prod.		On request	Series-indel
COMEDY					
MANNY OPPER-TUNITIES	2:50	MAC Studios	MAC Studios	On request	65
NOTHING BUT THE TRUTH	3:30	Lewis & Clark	Lakeside Tv	\$20-185	52
PAT & MIKE	10	Cinecraft			1* (Plan ?)
DOCUMENTARY & EDUCATIONAL					
ANIMAL LIBRARY	3 & 12	Lakeside Tv	Lakeside Tv	On request	Unlimited
ARTIFICIAL RESPIRATION	6	Seminar	Association	On request	1*
BEHIND THE SCENES IN INDUSTRY	6	Hollywood Tv	Hollywood Tv	\$35 each	70
BROKENSHIRE, THE HANDYMAN	3:29	Princeton	United Artists	On request	52
BURTON HOLMES TRAVELOGUES	3:30 & 5	Major Tv Prods.	Major Tv Prods.	On request	25
DO YOU KNOW	3	Bengal Pictures	Bengal Pictures	On request	1* (Plan ?)
ETIQUETTE	5:33 & 24	Simmel-Meservey	Simmel-Meservey		8
FAMOUS RESORTS**	5 & 10	Hollywood Tv	Hollywood Tv	25% of t.c.	20
FINLAND	10	Cine-Video	Cine-Video		1*
HERE'S HOWE	30	Galbreath	H. S. Goodman	On request	65

FOOTNOTES: *1" film. **Color.



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

You of course know that in determining a VHF station's effective coverage — particularly in fringe areas — Tower Height is most important, Low Channel is next and Power is third.

WAVE-TV's tower is on top the highest hill in this area — *is actually 419 feet higher than Louisville's other VHF station!*

WAVE-TV's Channel is 3 — *the lowest in the area!*

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — *is equivalent to 600,000 watts from our old downtown tower, on Channel 5!*

Ask your local dealers and distributors about the big new WAVE-TV market and the coverage you get with WAVE-TV.

LOUISVILLE'S

WAVE-TV

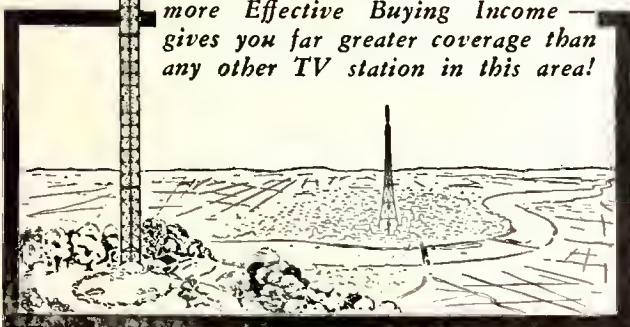
Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, National Representatives

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



SHORTS & 1-10 MINUTE SEGMENTS—Continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	NO. COM- PLETES
DOCUMENTARY & EDUCATIONAL					
MEET YOUR NEIGHBOR	10	Association Films	Association Films		6
OBERAMMERGAU	10	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
ONE WORLD OR NONE	9	P. Ragan	Outlook Prod., Inc.	\$25-150	1*
OPERATION DOORSTEP	10	Byron, Inc.	Byron, Inc.	On request	1*
SCIENCE WONDERLAND	10	Sterling	Sterling	On request	26
SCREEN STORY, THE	7:30	Marathon Tv	Marathon Tv	On request	1*
SYDENHAM PLAN, THE	8	World Today, Inc.	Outlook Prod., Inc.	\$25-150	1*
THIS LAND OF OURS	10	Dudley	Sterling Tv	\$20-100	26 cont.
TOWN SILVER OF LUENEGBERG, THE	9:30	Gordon-Stratford	Radius Films, Inc.	On request	1* (Plan ?)
UNDERWATER ADVENTURE	9	Kayfetz Prod.	Sterling Tv	On request	1*
VISITING NURSE	5	Vogue Wright	Tv Productions	\$25-75	3 (Plan 26)
VARIETY SHORTS	8 & 10	Educational Films	Lion Tv	On request	26
WOLF & GOATS (PUPPET SHOWS)	10 & 12	J. Pashow	J. A. Eisenbach	On request	2 (Plan 26)
WORTH REMEMBERING	4	Lewis & Martin Films, Inc.		\$20-125	2 (Plan 52)
DRAMA—General					
HIGHLIGHTS OF FAMOUS DIAMONDS	30 sec.	Michelson	Michelson	\$10-15	26
POSTMAN RINGS, THE	4	ARA Productions	Sterling	On request	13
STRANGE EXPERIENCES	3:30	R. Hubbell, D. Williams	Mansfield	On request	28 (Plan 23)
WHY WE DO IT	3:15	Morton	Morton	On request	1*
MUSICAL					
ADRIAN ROLLINI TRIO	3:30	Video Pictures	Sterling	\$20-200	9
CHRISTMAS CAROLS**	1:15 & 3:47	Dynamic	Dynamic	On request	12
DELTA RHYTHM BOYS & OTHERS	3:30		Governor Tv	On request	13
DUKE OF IRON (Calypso)	3:30	Video Pictures	Sterling	\$20-200	8
HILLBILLY JAMBOREE	3	Sack Tv	Sack Tv		13
KINGDOM CHOIR	3:30 & 5	Cinema Service Corp.	Cinema Service Corp.	\$15-25	13
MUSIC HALL VARIETIES	3	Official Films	Official Films	On request	1,000
MUSICALS	3 & 6	Cinecraft			1* (Plan ?)
POPULAIRES	3:30	Video Pictures	Sterling	\$20-200	9
SNADER TELESERPTIONS	3	Snader Telescriptions Corp.	Snader Releases, Inc.	On request	400
STUDIO TELESERPTIONS	1:30 & 3:30	Studio Films, Inc.	United Tv	On request	1120
TELETUNES	3	Riviera Productions	Riviera Productions	\$15-50	10
TV DISK JOCKEY FILMS	3	Screen Gems	Screen Gems	\$15-50	60
VIGNETTES IN RHYTHM	2:30 & 3:30	Clyde Brown Studios	Clyde Brown Studios	On request	5
MYSTERY & SUSPENSE					
CAPSULE MYSTERIES	5	Michelson	Michelson	\$17-50-98.25	39
NEWS					
JINGLE DINGLE WEATHER FORECAST LIBRARY	15 sec.	Jason Comic Art, Inc.	Du Mont	\$7.50-25 per wk	31
REWICK REPORTING	8:30	Reela Films	WTVJ	\$25 per day	Daily
STORY OF THE WEEK, THE	5	Movietone	20th Century Fox	On request	26 (or 52)
UNITED PRESS MOVIE TONE NEWS	1 & 10	Movietone	United Press	On request	Daily
WEATHER FORECAST JINGLES	30 sec.	H. S. Goodman	H. S. Goodman	On request	51
WEATHER REPORTS	20 sec.	Mansfield	Mansfield	On request	20
QUIZ					
BEAT THE EXPERTS	3:15	Telenews	Sterling	\$15-75	65
EYE WITNESS	30 sec.	Hurwitz	H. S. Goodman	On request	130
MINI MAGIC	30 sec.		Apollo	\$35 weekly	26
MINI TRIX	30 sec.		Apollo	\$35 weekly	26
VIZ QUIZ	4:30	Videopix	Videopix	\$10-100	500
RELIGIOUS					
LORD'S PRAYER, THE	3:30	J. A. Eisenbach	J. A. Eisenbach	On request	1*
OUR LADY'S JUGGLER	10	Illustrate, Inc.	Sterling Tv	\$15-100	1*
PASTORALE	10	Square Deal	Square Deal	On request	1*
RAYMOND MASSEY READS THE BIBLE	3:20	IWF, Inc.	IWF, Inc.	On request	65

FOOTNOTES: *Pilot film. **Color.



**YOU MIGHT CATCH A 247-LB. TARPON *—
BUT . . .**

**YOU NEED WKZO-TV
FOR BEST TELEVISION RESULTS
IN WESTERN MICHIGAN!**

WKZO-TV AREA PULSE

(27 COUNTIES)

SHARE OF AUDIENCE — MON.-FRI. — APRIL, 1953

	8 a.m.-12 noon	12 noon-6 p.m.	6 p.m.- 12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

Latest Pulse figures show that WKZO-TV gets more than twice as many Western Michigan and Northern Indiana viewers as the next station, *morning, afternoon and night!*

Latest Hooper figures show that WKZO-TV dominates the area around Kalamazoo-Grand Rapids, too—actually delivers 55% more evening viewers than the next station, twice as many morning viewers, *four times as many afternoon viewers!*

WKZO-TV is looked-at, listened-to most in over 315,000 television homes.

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS

**In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.*

QUARTER HOUR FILMS—continued

TYPE & NAME OF SHOW	RUNNING TIME (MIN.)	PRODUCER	SALES AGENT	COST RANGE	
SPORTS					
FOOTBALL EXTRAS	5	United World	United World	\$5-75	10
FOOTBALL HI-LITES	10	Atlas Tv Corp.	Atlas Tv Corp.	On request	5
GREAT GUYS & GOATS OF BASEBALL	3	Zach Baym	Zach Baym	On request	18
PIRATES OF THE WOODS	10:30	Karlen	Karlen		1*
PLAY CHAMPIONSHIP BASKETBALL	10	Association Films	Association Films	\$20-100	6
SPORTS ALBUM	5	Ziv Tv	Ziv Tv	On request	104
SPORTSGIRL	10	Libra Films	Libra Films	\$35-350	1*
SPORTS LIBRARY	30 sec.	American Newsreel	Guild	On request	\$10
SPORTS SHOW	6	Hollywood Tv Prod.	Hollywood Tv Prod.	\$35 each	70
UNITED PRESS MOVIE TONE	3-4	Movietone	United Press	On request	Daily
WEST POINT CHAMPIONSHIP FOOTBALL	10	Association Films	Association Films		6
WHAT'S THE RECORD	5	Ludlum & Haynes	Sterling	\$10-35 (N.Y.)	52
WINTER'S MAGIC SPELL IN AUSTRIA	10	Gordon-Stratford	Radius Films, Inc.	On request	1 (Plan ?)
VARIOUS TYPES					
CHRISTMAS SHOPPING JINGLES	15	H S Goodman	H. S. Goodman	On request	45
FIVE FOOT FILM SHELF	varies	General Film Prod.	United Tv	\$200-350	1/2 Stock shots, 2000 feet)
GUILD STOCK SHOT LIBRARY	30 sec.	Lippert & Todd	Guild	On request	400
HOW IT ALL BEGAN	3:30	Televista Prod.	Texas Film Ent.	\$17 up	65
NOTHING NEW UNDER THE SUN	3:30	M Gertz	M. Gertz	\$10-100	13 (Plan 130)
OH BABY!	5	Barry, Enright & Friendly	Barry, Enright & Friendly	On request	
REALITEASE	10	Libra Films Prod.	Libra Films Dist.	\$35-350	1*
TALKING PICTURES LETTER, THE	6	Hollywood Tv Prod.	Hollywood Tv Prod.	\$8000	26
TV-CLOSEUPS	5	Fairbanks	Consolidated	On request	26
TV-ETTES	1-6	Atlas Tv	Atlas Tv	On request	100 (Plan 300)
VARIETY REVUE	3:24	Wash. Photo	Audio-Video	75% Class "A"	Weekly
WHAT'S YOUR PROBLEM	4	Milton Hammer		\$15-75	100
WOMEN'S INTEREST					
BE HAPPY & HEALTHY**	4		Capitol Films	On request	10
FILE FACTS	3:30	Kling	Kling	\$7.50-12.50	10
HOMEMAKER SERIES	4-4:50	Simmel-Meservey	Simmel-Meservey		6
IN THE FASHION SPOTLIGHT	3:30	Cousens	Cousens	\$12	40
LEATHER IS FASHION	3:30-4	Dynamic	Dynamic	On request	1/2
WOMAN SPEAKS	10	Film Studios	Film Studios	\$10-100	13
WOMEN IN THE NEWS	10-12	Film Studios	Film Studios	\$10-100	26
WOMEN OF TODAY	10-12	Film Studios	Film Studios	\$10-100	26

FOOTNOTES: *Pilot film. **Color

For list of film program syndicators with names of sales contacts and telephone numbers turn to page 92

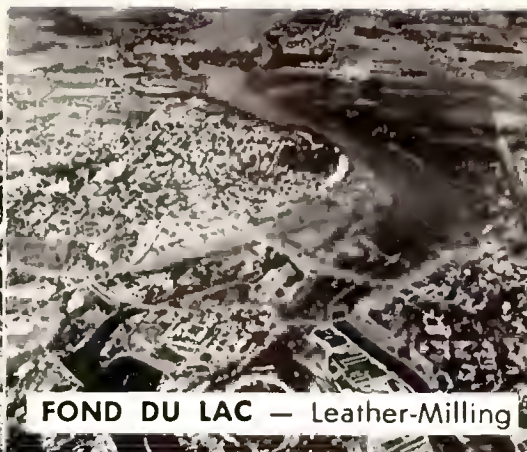
Every month SPONSOR carries ratings of the Top 20 syndicated film shows. See list this issue on pages 40, 41

A directory of producers of film commercials will appear in the next issue of SPONSOR, out 8 February

Reprints of this film section will be available on order. Quantity prices will be sent to you on request



GREEN BAY — Paper



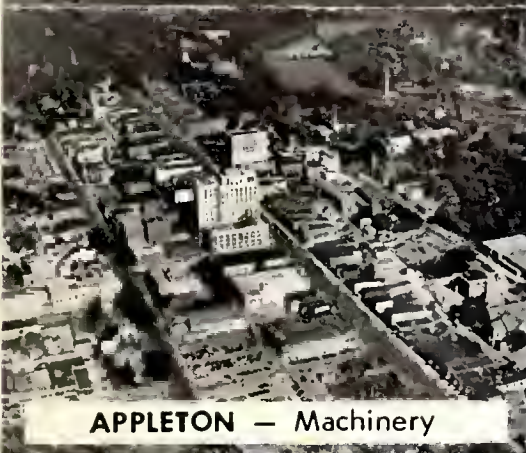
FOND DU LAC — Leather-Milling



SHEBOYGAN — Furniture



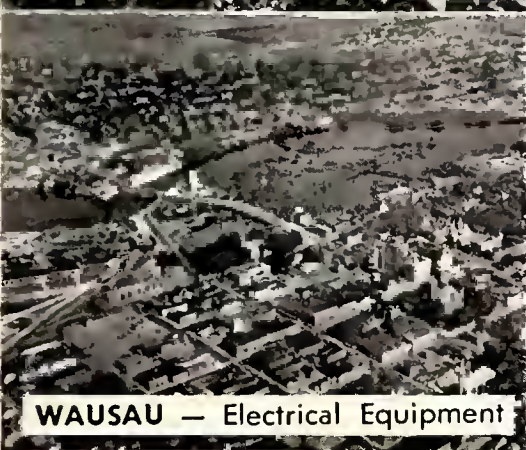
MANITOWOC — Shipbuilding



APPLETON — Machinery



OSHKOSH — Lumber



WAUSAU — Electrical Equipment



IRONWOOD, MICH. — Mining



TRAVERSE CITY, MICH. — Canning

THE LAND

OF

M

MILK and HONEY

Industry-wise

WISCONSIN'S MOST
Show-Full
STATION IN GREEN BAY

100,000
Channel 2

GREEN
BAY

HAYDN R. EVANS, Gen. Mgr
Rep.: WEED TELEVISION

SYNDICATORS: Alphabetical list of distributors, contacts, phone numbers

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N.Y.C.: Don L. Kearney, Susquehanna 7-5000
Chicago: John B. Burns, Andover 3-0800
Hollywood: Earl Hudson, Normandy 3-3311

ACADEMY FILM PROD., INC.

123 W. Chestnut St.
Chicago 10, Ill.
Chicago: Bernard Howard, Michigan 2-0128

ALADDIN TELEVISION PROD., INC.

165 North La Brea Ave.
Los Angeles 36, Cal.
Los Angeles: Julius F. Tuchler, Webster 3-9437

TOBY ANGUISH MOTION PICTURE PROD.

8470 Melrose Ave.
Los Angeles 46, Cal.
Los Angeles: Toby Angulsh, Webster 3-8301

APOLLO PICTURES

Empire Building
Milwaukee 3, Wis.
Milwaukee: R. E. Evans, Empire 1-8428

ASSOCIATED PROGRAM SERVICE

237 West 54th St.
New York 19, N. Y.
N.Y.C.: Ed Hochhauser Jr., Plaza 7-7700

ASSOCIATION FILMS, INC.

347 Madison Ave.
New York 17, N. Y.
N.Y.C.: Robert Finehout, Murray Hill 5-8573
San Francisco: W. D. Siler, Prospect 5-2800
Chicago: M. G. Welland, Harrison 7-4399
Dallas: Carl Stahl, Randolph 3144
Ridgely (N. J.): Ralph Del Coro, Morsemere 6-8200

ATLAS TELEVISION CORP.

15 West 44th St.
New York, N. Y.
N.Y.C.: Henry Brown, Murray Hill 7-5535

GEO. BAGNALL & ASSOC., INC.

109 North La Cienega Blvd.
Beverly Hills, Cal.
Beverly Hills: J. J. O'Loughlin, Crestview 1-5133
N.Y.C.: Anthony Azzato, Regent 4-8389
Chicago: Ben Barry, Victory 2-5454

THOMAS J. BARBRE PROD.

1215 E. Virginia Ave.
Denver, Colo.
Denver: Thomas J. Barbre, Race 4605

ZACH BAYM FILMS

13 E. 37th St.
New York 16, N. Y.
N.Y.C.: Zach Baym, Murray Hill 9-4175

BENGAL PICTURES

3102 Quincy St., N. E.
Albuquerque, N. M.
Albuquerque: Phil E. Cantonwine
N.Y.C.: Sanford Yeager, 550 Fifth Ave.
Los Angeles: Dollra Corp., 1140 Crenshaw Blvd.

BLINKEY PROD., INC.

106 West End Ave.
New York, N. Y.
N.Y.C.: Murray King, Susquehanna 7-4429

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6211 Arroya Glen
Los Angeles 42, Cal.
Los Angeles: Clyde Brown

BYRON, INC.

1226 Wisconsin Ave. N. W.
Washington, D. C.
N.Y.C.: John H. Ware, Circle 5-8188
Washington: Byron Roudabush, Dupont 7-1800

S. W. CALDWELL, LTD.

Simcoe House
150 Simcoe St.
Toronto, Ontario
Toronto: S. W. Caldwell, Empire 6-8727

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485 Madison Ave.
New York 22, N. Y.
N.Y.C.: Fred J. Mahlstedt, Plaza 1-2345
Hollywood: Tom Moore, Hollywood 9-1212
San Francisco: Glenn Ticer, Yukon 2-7000
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JACK CHERTOK PROD., INC.

1040 N. Las Palmas Ave.
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Los Angeles: Paul MacNamara, Hempstead 5106

CINEMA SERVICE CORP.

106 West End Ave.
New York 17, N. Y.
N.Y.C.: Joseph Selden, Trafalgar 3-1411

CINE-TELE PROD.

6327 Santa Monica Blvd
Hollywood, Cal.
Hollywood: Harry J. Lehman, Gladstone 3376

CINE-VIDEO PROD., INC.

Milford, Conn.
Milford: Capt. Garo W. Ray, 2-6590

COMBINED TELEVISION-PICTURES

241 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: John A. Byers, Crestview 5-1114

COMMODORE PROD. & ARTISTS, INC.

971 No. La Cienega Blvd.
Hollywood, Cal.
Hollywood: Bill Heath, Br. 2-4701
Los Angeles: Walter White Jr., Crestview 1-7106
Toronto (Ont.): S. W. Caldwell, Kingsdale 2103

CONDOR PICTURES, INC.

1536 Viewside Ter.
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Hollywood: Milton Simon, Crestview 6-0033

CONSOLIDATED TELEVISION SALES

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Hollywood 28, Cal.
Hollywood: William Whiting, Hollywood 9-6369
Chicago: Stuart V. Dawson, Michigan 2-5231
Houston: Wade Barnes

CORNELL FILM CO.

1501 Broadway
New York 36, N. Y.
N.Y.C.: David B. Dash, Wisconsin 7-6650

CORONET INSTRUCTIONAL FILMS

65 East Southwater
Chicago 1, Ill.
Chicago: Ellsworth C. Dent, Dearborn 2-7676

COURNEYA PROD.

633 North Almont Dr.
West Hollywood 46, Cal.
Hollywood: Jerry Courneya, Crestview 4-5621

CLAYTON W. COUSENS PROD.

333 West 78th St.
New York 24, N. Y.
N.Y.C.: C. W. Cousens, Trafalgar 3-5870

DENGER & ASSOC.

2925 West Eighth St.
Los Angeles 5, Cal.
Los Angeles: Irvin Levin, Dunkirk 7-2273

DEMBO PROD., INC.

34 East 51st St.
New York 22, N. Y.
N.Y.C.: Emanuel Dembo, Plaza 9-2495

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515 Madison Ave.
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N.Y.C.: Merriman H. Holtz Jr., Lehigh 5-1000
Hollywood: John Pritchard, Hollywood 2-2721
Chicago: Bernard Miller, Whitehall 4-2370
Baltimore: Harry Wright
Detroit: Chas. J. Sheppard
Cincinnati: George Brenzel
Portland (Ore.): Merriman H. Holtz Sr., Murdock 4235
Dallas: Bill Butz, Sterling 2306
Toronto (Can.): Telefilm Movies, Ltd.

DYNAMIC FILMS, INC.

112 W. 89th St.
New York 24, N. Y.
N.Y.C.: Margaret Pfeiffer, Trafalgar 3-6221

JACK A. EISENBACH PROD.

658 S. Mansfield Ave.
Hollywood 36, Cal.
Hollywood: J. A. Eisenbach, Webster 1-8345

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8451 Melrose Ave.
Los Angeles 46, Cal.
Los Angeles: Bob Marx, Webster 3-9281

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853 Seventh Ave.
New York 19, N. Y.
N.Y.C.: West Hooker, Judson 2-3026

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Harbor Ave.
Marblehead Neck, Mass.
Marblehead Neck: Charles W. Phelan, Marblehead 2020

FLYING A PICTURES, INC.

6920 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Armand Schaeter, Hollywood 9-1425

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625 Madison Ave.
New York 22, N. Y.
N.Y.C.: Geo. F. Foley, Plaza 1-1860
Hollywood: Kingsley F. Horton

FOUNDATION FILMS CORP.

Citizens Bank Building
Pasadena, Calif.
Pasadena: Richard Pearsall, Sy 2-6476

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100 Central Park S.
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N.Y.C.: Allen A. Funt, Judson 6-5227

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Beverly Hills: Mitchell Gertz, Crestview 4-4591

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N.Y.C.: Daniel Goodman, Plaza 5-6131
Toronto (Ont.): S. W. Caldwell, Kingsdale 2103

GOODWIN INTL.

P. O. Box 4801
Johannesburg, Africa
Johannesburg: E. J. Lowe, 23-2548

GOVERNOR T. V. ATTRACTIONS, INC.

151 West 46th St.
New York, N. Y.
N.Y.C.: Arthur Kerman, Judson 6-4221
Hollywood: Tom Corradine, Hudson 2-4448
Cleveland: John Barden

GREATEST FIGHTS, INC.

9 East 40th St.
New York 16, N. Y.
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GUILD FILMS CO., INC.

420 Madison Ave.
New York 36, N. Y.
N.Y.C.: Reub Kautman, Murray Hill 8-5365
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Chicago: Bob DeVinny, Wa. 2-4148
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Cleveland: George Fisher, Garfield 1-2520
Portland (Ore.): Merriman Holtz, Murdock 4255
Toronto (Ont.): S. W. Caldwell, Kingsdale 2103

LESLIE HOLHENA

932 N. La Brea Ave.
Hollywood 38, Cal.
Hollywood: Leslie Holhena, Granite 3174

HOFFBERG PROD., INC.

362 West 44th St.
New York 36, N. Y.
N.Y.C.: Jack H. Hoffberg, Circle 6-9031

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515 Fifth Ave.
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N.Y.C.: Jack McGowan, Murray Hill 2-0328
Jersey City (N. J.): Hal Kierce, Journal Square 3-2034

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Chicago: Russ Davis, Michigan 2-6200

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57 East Jackson Blvd.
Chicago 4, Ill.
Chicago: Wesley H. Green, Wabash 2-1646

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235 East 45th St.
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N.Y.C.: Robert H. Reid, Murray Hill 7-8888
Chicago: Gene Roguski, Andover 3-1234
Los Angeles: Lee Ferrero, Richmond 7-4233
St. Louis: Jack Estell, Garfield 0859
Dallas: Ray Baumgardner, Riverside 3421
Des Moines: Martin Miller, Des Moines 3

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331 Madison Ave.
New York 28, N. Y.
N.Y.C.: Paul F. Moss, Murray Hill 7-9111

INTERSTATE TELEVISION CORP.

1560 Broadway
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N.Y.C.: Lloyd Lind, Plaza 7-3070
Hollywood: G. Ralph Branton, No. 2-9181
Dallas: Thomas L. Milana, Prospect 1658

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49 East Oak St.
Chicago 11, Ill.
Chicago: Michigan 2-6200

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4 West 58th St.
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N.Y.C.: Joe Clair, Murray Hill 8-0585

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270 Park Ave.
New York 17, N. Y.
N.Y.C.: B. E. Karlen, Plaza 9-3107

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San Francisco: Richard Downey, Yukon
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N.Y.C.: Seymour Thompson
Seattle: D. D. Fairbanks, Main 3860
Detroit: Stanley Jack

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Los Angeles: Sam Weiss, 951 N. La Cienega

ALBERT LANG PROD., INC.

5746 Sunset Blvd.
Los Angeles 26, Cal.
Los Angeles: Albert Lang, Hu 2-7111

ROBERT LAWRENCE PROD., INC.

418 West 54th St.
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N.Y.C.: Robert L. Lawrence, Judson 2-5

GENE LESTER PROD.

1487 North Vine St.
Hollywood 28, Cal.
Hollywood: G. Lester, Hillside 7287

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6525 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Charles M. McCoy, Gladstone 7500

M & A ALEXANDER PROD., INC.

6040 Sunset Blvd.
Hollywood 28, Cal.
Hollywood: Max Alexander, Hollywood 4-4141

(List continues page 94)



Hundred-and-forty-three percent

■ Individual as a gold inlay, E. Gilbert Forbes is news editor of WFBM and the number one newscaster in Indiana. He spends 80% of his time preparing broadcasts and telecasts, 5% of his time on radio (20 quarter-hours a week), 3% of his time on tv (16 fifteen-minute or five-minute newscasts), 25% of his time in outside activities, and 30% with home and family. If the total is 143%, it's about right. This is a busy fellow.

Now in his sixteenth year as news editor hereabouts, E.G.F. was college trained in journalism, entered radio in St. Louis, moved to WFBM in 1937, and spent 1944 as a war

correspondent in Europe interpreting the ETO for our listeners.

His technique is simple: He studies world affairs and delivers the news. Much in demand for personal appearances, and practically unable to say no, Gilbert Forbes once discovered that he was expected to address three different groups at practically the same time. His resolution of this difficulty was a masterpiece of tact and timing.

Forbes is seen six days a week on television; heard seven days a week on radio; viewed with fellow-members of the Indianapolis Literary Club, the Press Club, the Artists' Society and the Meridian Heights Presbyterian Church, a few of the organizations in which he is active.

When a Hoosier host wants to hit an arguing guest over the head with a piece of inflexible logic, all he has to say is "Gil Forbes said so." If Forbes said it, it's true, correlated, analyzed, evaluated, put in proper perspective and well expressed.

Year after year, Hoosiers listen to Gilbert Forbes and the news. There may be a better framework for commercials selling items with general appeal, but not in these parts. Check the Katz man for availabilities.

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Hollywood: Howard Gratman

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N.Y.C.: Irving Lesser, Plaza 7-6990

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125 East 50th St.
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N.Y.C.: Konstantin Kaiser, Murray Hill 8-0985

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Boston: Dave Abbott, Copley 7-5830
Detroit: Verle Boque, Woodward 2-2604
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Cleveland: De Arv Barton, Cherry 6010
Dallas: Edwin Greene, Prospect 7536
Atlanta: 611 Henry Grady Bldg., Lamar 6750

CHARLES MICHELSON, INC.
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64 East Lake St.
Chicago 1, Ill.
Chicago: Morton Jacobson, Central 6-4144

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Chicago: Richard F. Feiner, Whitehall 3-0786
Boston: Fred Yardley, Hancock 6-0897
Detroit: Arthur Kauman
Dallas: Kenneth Roswell, Logan 2628

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15 East 53rd St.
New York, N. Y.
N.Y.C.: Judd L. Pollock, Murray Hill 8-7830

NBC TV FILM DIVISION
30 Rockefeller Plaza
New York 20, N. Y.
N.Y.C.: Leonard Warager, Circle 7-8300
Hollywood: Clifford Dgden, Hollywood 2-2721
Chicago: H. Weller Kevcr, Superior 7-8300

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Dallas: Ken Roswell, Elmhurst 6380
St. Louis: George Phillips, Jefferson 6397

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Holland, Mich.
Holland (Mich.): Willard C. Wichers, 3174

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25 West 45th St.
New York 36, N. Y.
N.Y.C.: Herman Rush, Plaza 7-0100

OLIO VIDEO TELEVISION PROD.
20 East 42nd St.
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N.Y.C.: Milton Subotsky, Murray Hill 2-3218

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N.Y.C.: Sally L. Lindover, Hanover 2-5688

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634 Penn Ave.
Pittsburgh 22, Pa.
Pittsburgh: M. E. Fierst, Grant 1-4756

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N.Y.C.: John F. Howell, Bryant 9-8700
Los Angeles: Gordon Wright, Hollywood 9-6363

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20828 Pacific Coast Highway
Malibu, Cal.
Malibu: George L. Price, Globe 6-2135

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310 West 53rd St.
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N.Y.C.: Alexander S. Gordon, Judson 6-6438

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N.Y.C.: A. B. Sambrook, Judson 2-5011
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Atlanta: Wallach Cochran, Walnut 5948
Chicago: W. Rolly, Whitehall 4-3530
Dallas: Robert Fender, Riverside 1317

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7324 Santa Monica Blvd.
Hollywood, Cal.
Hollywood: Stuart Reynolds, Crestview 1-6155
N.Y.C.: Bill Gernannt, PI 7-1638

RIVIERA PROD.
1713 Via El Prado
Redondo Beach, Cal.
Redondo Beach: F. W. Zens, Frontier 5-4592

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14 East 62nd St.
New York 21, N. Y.
N.Y.C.: Richard H. Rogers, Templeton 8-5112

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Atlanta: Henry Gillespie, Main 6413
Chicago: John McCormick, Franklin 2-3696
Dallas: John Wilson, Randolph 5076
Cleveland: William Croley, Cherry 1-2264
Hollywood: Irving Briskin, Hudson 2-3111

SCREEN TELEVIDEO PROD.
333 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Ruby E. Abel, Crestview 1-6131

SIMMEL-MESERVEY, INC.
8826 Olympic Blvd.
Beverly Hills, Cal.
Beverly Hills: Louis C. Simmel

SNADER RELEASES, INC.
177 S. Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Louis D. Snader, Crestview 5-4451

SPORTATORIUM (EDW. McLEMORE)
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Dallas, Tex.
Dallas: Maurice Beck, Sterling 2173

SQUARE DEAL PICTURES CORP.
Pines Bridge Road
Ossining, N. Y.
Ossining: Donn Marvin, Ossining 2-2617

STANDARD TELEVISION
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Los Angeles, Cal.
Los Angeles: Pearl Adelman, Madison 2192

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New York, N. Y.
N.Y.C.: J. Williams, Plaza 9-4953

STERLING TELEVISION CO., INC.
205 East 43rd St.
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N.Y.C.: Richard Carlton, Oxford 7-2520
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Chicago, Ill.
Chicago: Gerald Presson, Superior 7-9160

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Pittsburgh 19, Pa.
Pittsburgh: H. John Kemerer, Express 1-1355

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211 South Beverly Dr.
Beverly Hills, Cal.
Beverly Hills: Marc Frederic, Crestview 5-1076
N.Y.C.: Saul Reiss, Plaza 9-8000

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112 West 48th St.
New York 36, N. Y.
N.Y.C.: Gordon W. Hedwig, Judson 6-5480

TELESCENE FILM PROD. CO.
237 First Ave.
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N.Y.C.: Robert D. Tobias, Algonquin 4-8470

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729 Seventh Ave.
New York 19, N. Y.
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17 East 45th St.
New York 19, N. Y.
N.Y.C.: Charles J. Basch Jr., Murray Hill 2-8877
Los Angeles: Adrian Weiss, Webster 8-5287

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50 Park Ave.
New York 16, N. Y.
N.Y.C.: Babette J. Doniger, Murray Hill 9-6874

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1518 Walnut St.
Philadelphia 2, Pa.
Philadelphia: Wally Orr, Kingsley 6-4140

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420 Lexington Ave.
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N.Y.C.: Howard Reilly, Murray Hill 3-2000

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145 West 45th St.
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N.Y.C.: Clayton Bond, Columbus 5-3320

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146 East 47th St.
New York, N. Y.
N.Y.C.: Charles E. Gallagher, Murray Hill 8-9325
Philadelphia: Jack Stewart, Kingsley 5-8013

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729 Seventh Ave.
New York 19, N. Y.
N.Y.C.: Bob Gaertner, Circle 3-6000
Charlotte (N. C.): Bomar Lowman, 2-5105
Atlanta: Freeman R. Jones, Walnut 6-3885
Chicago: Pat O'Brien, Harrison 7-5310
Los Angeles: John Ettinger, Republic 4-1118

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Albany: Robert T. Sheeran, Albany 5-7311
Atlanta: Stanley Whitaker, Walnut 5377
Boston: Bert Masterse, Capitol 7-4000
Chicago: Edmund Steeves, Randolph 6-0041
Dallas: Fred McGinn, Riverside 4085
Denver: Samuel H. Pew, Alpine 1428
Hollywood: Joseph Quinn
Kansas City (Mo.): Samuel D. Hales, Grand 30
Los Angeles: Joseph Quinn, Richmond 6504
Louisville: H. L. Dugan, Wabash 1217
Minneapolis: H. C. Thornton, Lincoln 7547
Omaha: W. C. Wilson, Webster 6868
Pittsburgh: Gerald J. Rock, Court 1-4833
Portland (Ore.): Henry E. Minard, Beason 7
Salt Lake City: Murray H. Meier, Salt U
City 5-3502
San Francisco: Fred J. Green, Yukon 5-8100
Seattle: David F. Beinap, Main 2505
London (Eng.): George H. Pipal, Central 2
Mexico City (Mex.): Robert Prescott, 3582
133301
Montreal (Can.): Philip R. Curran, Plateau 6
Paris (France): Jean de Gandt, Tailbourg 655

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650 North Bronson Ave.
Hollywood, Cal.
Hollywood: Wynn Nathan, Hollywood 9-8321
Chicago: Carl Waters, Ce. 6-0041
Dallas: Ray Wild
Memphis: Tel. 5-9986
N.Y.C.: Aaron Beckwith, Plaza 3-4620
Pittsburgh: Eugene Adams, Electric 12325
St. Louis: Herb Miller, Chestnut 4568

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445 Park Ave.
New York, N. Y.
N.Y.C.: Norman Gluck, Plaza 9-8000
Atlanta: Leonard Berch, Cypress 6201
Chicago: Carl Waters, State 2-3840
Dallas: Alan Roberts, Steeling 4277
Portland (Ore.): L. J. McGinley, Garfield 11
Universal City (Cal.): Geo. Boie, Stanley 7-

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Post Office Box 485
Passaic, N. J.
Passaic: John Nowak, Prescott 7-2013
Detroit: E. Brominski

VIDEOPIX, INC.
717 Liberty Ave.
Pittsburgh, Pa.
Pittsburgh: William Phillips, Court 1-095

VITAPIX CORP.
509 Madison Ave.
New York, N. Y.
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Chicago: Carl A. Russell, Andover 3-2956
New Orleans: Bill McDonald, Canal 6715
Hollywood: Crestview 1-7191

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Chicago: George T. Becker, Mohawk 4-56
N.Y.C.: Robert Shea, Algonquin 4-3400

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Chicago: Ben Barry, Victory 2-3454
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San Francisco: Videofilm Assoc., Exbrook 68

WINIK FILM CORP.
625 Madison Ave.
New York 22, N. Y.
N.Y.C.: Leslie Winik, Plaza 3-0684

ZIV TV PROGRAMS, INC.
488 Madison Ave.
New York 22, N. Y.
N.Y.C.: M. J. Rifkin, Murray Hill 8-47
Cincinnati: Edward Brown, Plaza 1323
Los Angeles: Walter L. Kingsley, Hemis 306

Ask your national representative

*You're on the verge of a decision,
and a problem.*

*What business papers to pick
for your station promotion?*

*It's no problem to kiss off,
for your choice can have a telling
effect on your national spot
income.*

*But where to get the facts?
The answer is simple. Ask your
national representative.*

*He knows. His salesmen get around.
They learn which business papers
are appreciated, read and discussed
by buyers of broadcast time.*

*His is an expert opinion.
Don't overlook your national
representative.*

Sponsor
the magazine
radio and TV
advertisers

use

3 GOOD REASONS

why you should act promptly to buy

"BOSS LADY"

starring



LYNN BARI

13 half-hour films made especially for television

1. Top Rating

Started with a 17.7 Nielsen and rose rapidly to 39.2

2. Top Quality

Filmed with taste, know-how and showmanship in all departments:—

CASTING • WRITING • PRODUCTION

3. Priced Right, Too!

Seeing is believing, for complete information contact

M & A Alexander Productions, Inc.

6040 Sunset Blvd.

Hollywood 28, Calif.

Phone—HOLLYWOOD 4-3414

FILM BUSINESS

(Continued from page 53)

to local clients and agencies; or the sale to local clients directly. A lot of new shows sold and the majority of rerun shows fall into this class, and represent an estimated 75% of the total business. Chief local clients, according to the sales records of syndicators are, in order: auto dealers and dealer groups (notably Ford and Chevrolet), beer companies (local and regional), bakeries, dairies, appliance retailers and banks.

3. New tv stations—one of the chief sales targets of the syndicators—seldom have large sums of capital with which to contract for tv film packages. However, most of them indicate a great need for good tv film shows. Accordingly, many film syndicators have set up special contractual arrangements with short-term cancellation clauses so that stations can have various types of "starter packages."

► Multi-market deals

Because it simplifies billing, assures them an income, and affords a certain amount of prestige, syndicators today generally approach big national tv spot advertisers first when a brand-new film package is being launched in syndication, or when a top-rated film show, formerly on a network, moves over into syndication.

This kind of selling is very competitive. The vice president of a large film distributor in New York told SPONSOR that he kept close tabs on the expiration dates of his competitors' multi-market deals and often planned release dates on his new properties accordingly. Many others do the same.

Some of the multi-market deals are indeed ripe contractual plums. Usually, the sponsor places it in at least a dozen markets with the distributor offering it on a syndicated basis in the remainder of U. S. markets. Here are a few of the larger spot deals:

Interstate Bakeries, now going into its fifth year of sponsorship with Ziv TV's *Cisco Kid*, televises the Western film series on a spot basis in 48 markets. Esso has recently been sponsoring Screen Gems' *Big Playback* in some 45 markets—virtually its entire marketing area. Canada Dry achieved near-national tv coverage in 1953 with its sponsorship of Official Films' *Terry and the Pirates* in some 56 markets, and plans a similar deal (alternating



RELIEF THROUGH MODERN'S 3-point film traffic and library service especially designed for agencies, syndicators, producers and distributors.

1. Process control that gives you exact information on every program from scheduling to return of the film after showing.

2. Editing and film maintenance control that keeps your prints in optimum condition.

3. Shipping control that places your prints—programs or commercials—in the hands of TV stations on time every time.

These plus many other features constitute our complete television film traffic service.

**MODERN
TALKING
PICTURE
SERVICE**

for further information—

Modern Talking Picture Service, Inc.
TV Division
45 Rockefeller Plaza
New York 20, New York

EXCHANGES IN
Chicago • Los Angeles • New York

SPONSOR

every other week with a local advertiser) on CBS TV Film's *Annie Oakley*.

Spotting by regional advertisers on a multi-market basis is proportionately as large. Phillips Petroleum sponsors Ziv TV's *I Led Three Lives* in 38 tv markets. Pure Oil has bought NBC Film Division's *Badge 714* (formerly *Dragnet*) for spotting in 30 markets from Duluth to Miami. Standard Oil of California has signed for Roland Reed Productions' new *Waterfront* series and will spot it on 14 stations in seven Western states. Johnston Bakeries, since late fall, has been spending virtually all of its ad budget (and covers virtually all of its sales area) with United Television Programs' *Rocky Jones*, *Space Ranger*, spotting the show on some eight north-central-U.S. outlets. There are many others.

However, as mentioned earlier, such deals only represent perhaps the upper 25% of the whole film syndication business.

► Business stability

A few members of the tv film syndication business have grown like Jack's fabled beanstalk. Here are a few examples:

Guild Films, organized only 15 months ago by Reub Kaufman, stated last month that it did a gross of some \$2 million last year, and expects to do some \$5 million, according to Kaufman, in 1954. Guild's first big package, *The Liberace Show*, was launched only a year ago but is now scheduled (over 90% sponsored) on over 150 tv stations.

NBC launched its Film Division last March as one of that network's three major operating divisions. Since then, NBC's syndication offshoot has boosted its inventory from two to 14 packages and its annual gross billings into the \$10 million class. In addition, NBC has enlarged its services to include complete research, promotion and merchandising facilities for syndicated films, and is now participating financially in production of new packages.

Ziv TV, organized in 1948 as a sideline to radio syndicator Fred Ziv's veteran organization. Today, Ziv TV sells
(Please turn to page 106)

TV COSTS GOT YOU DOWN? The Sportsman's Club

52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.

SYNDICATED FILMS

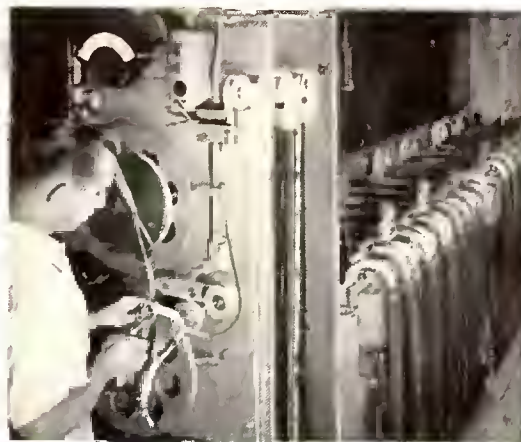
1022 Forbes Street Phone: EXpress 1-1355
Pittsburgh 19, Pa.

Precision Prints

YOUR PRODUCTIONS BEST REPRESENTATIVE

CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



YOUR ASSURANCE OF BETTER 16mm PRINTS

16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



WKY Radio

thoroughly saturates one important southwestern market. It is powered and programmed exclusively for Oklahoma--you need not buy waste circulation.



Remember, when planning an advertising schedule for Oklahoma that WKY, the third oldest radio station in the nation, serves more Oklahoma homes and covers more Oklahoma buying power from Oklahoma's largest city . . . than any other station!

The 58 Oklahoma counties in WKY's Daytime Nielsen Coverage Area contain

73% OF OKLAHOMA'S RETAIL SALES
71% OF OKLAHOMA'S FOOD STORE SALES
74% OF OKLAHOMA'S DRUG STORE SALES
74% OF OKLAHOMA'S AUTOMOTIVE SALES
88% OF OKLAHOMA'S GROSS FARM INCOME

(Source: 1952 NCS Report and 1953 Sales Management Survey of Buying Power.)

WKY

Radio Oklahoma City, Okla.

930 KC 5000 W NBC

Owned and operated by The Oklahoma Publishing Company: The Daily Oklahoman — Oklahoma City Times — The Former-Stockman — WKY-TV . . . Represented by KATZ AGENCY

ry 1954

RADIO COMPARAGRAPH OF NETWORK

MONDAY			TUESDAY			WEDNESDAY					
CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC	CBS	MBS	NBC	ABC
My true story Sterling Drug m-f 10:10-25 (see mon)	Cecil Brown news co-op m-f L	Welcome travelers P&G: spic&span, joy, prell, white cheer, zest 163C m-f L rH6-6:30 pm	My true story Sterling Drug m-f 10:10-25 (see mon)	Godfrey* 10-11:30 Knemark, Mogul; Kellogg, Burnett 10:10-15 alt das	Cecil Brown news co-op m-f L	Welcome travelers P&G m-f (see mon)	My true story Sterling Drug m-f 10:10-25 (see mon)	Godfrey* 10-11:30 Knemark, Mogul; Kellogg, Burnett 10:10-15 alt das	Cecil Brown news co-op m-f L	Welcome travelers P&G m-f (see mon)	My true story Sterling Drug m-f 10:10-25 (see mon)
Crop, Mxn; Cellucotton alt das	Faith in our Time N 10:15-30 L	Blow \$4000	D-F-S	Snow Crop, Mxn; Int'l Cellucotton FC&B alt das	Faith in our Time N 10:15-30 L	Blow	Snow Crop, Mxn; Int'l Cellucotton FC&B alt das	Star-Kist Tuna m-w,alt f 10:30-45	Faith in our Time N 10:15-30 L	Blow	Snow Crop, Mxn; Int'l Cellucotton FC&B alt das
Kist Tuna w. alt f 0:30-45	F Singiser news S C Johnson wxs 466N 10:30-35 L NL&B m-sat**	Bob Hope Gen Fds: jell-o 162H m-f T Y&R \$8,000	Whispering streets Toni: prom home perm tu,th 10:25-45 LB share \$4500	Gen Motors Frigidaire Div tu,th alt f	F Singiser news S C Johnson m-sat 10:30-35 NL&B	Bob Hope Gen Fds: jell-o m-f (see mon)	Whispering streets Gen Mills m-w,f 10:25-45 Knox-Reeves	Rhoades & Davis Lever: pepsodent m-w,alt f 10:45-11	F Singiser news S C Johnson m-sat 10:30-35 NL&B	Bob Hope Gen Fds: jell-o m-f (see mon)	Whispering streets Toni tu,th 10:25-45 LB share \$4500
Eds & Davis pepsodent w. alt f 10:45-11	Johnny Olsen Show N m-f 10:35-11	Break the Bank Miles Labs 162H m-f T Wade \$4200	When girl marries Carnation Co m-f (see mon)	Toni Co tu,th alt f 10:45-11	Johnny Olsen Show N m-f 10:35-11	Break the Bank Miles Labs m-f (see mon)	When girl marries Carnation Co m-f (see mon)	Lever: pepsodent m-w,alt f 10:45-11	Johnny Olsen Show N m-f 10:35-11	Break the Bank Miles Labs m-f (see mon)	When girl marries Carnation Co m-f (see mon)
Ann-Erickson	m-f 10:35-11	Wade	Erwin Wasey	Weiss & Geller	m-f 10:35-11	Wade	Erwin Wasey	McCann-Erickson	m-f 10:35-11	Wade	Erwin Wasey
Godfrey (cont'd) Pillsbury Mills w. alt f ett	Wonderful City N m-f L	Strike it rich Colgate: halo, col- gate dental erm, palmolive, fah 184N m-f T r1:30-2 pm	Grand Central Station Campbell Soup m-f 11-11:25	Godfrey (cont'd) Nat'l Biscuit tu,th alt f	Wonderful City N m-f L	Strike It rich Colgate m-f (see mon)	Grand Central Station Campbell Soup m-f 11-11:25	Godfrey (cont'd) Pillsbury Mills m-w, alt f Burnett	Wonderful City N m-f L	Strike it rich Colgate m-f (see mon)	Grand Central Station Campbell Soup m-f 11-11:25
Bristol-Myers S 11:15-30	H Engle news S C Johnson wxs 512C 11:25-30 L NL&B m-sat**	Esty \$3500	Modern Romances Ex-Lax: ex-lax, Jests 11:25-40 W&L \$3000	Pillsbury Mills tu,th 11:15-30	H Engle news S C Johnson m-sat 11:25-30 NL&B	Phrase that pays Colgate m-f (see mon)	Modern Romances Ex-Lax tu-f 11:25-40	Bristol-Myers m-w,f 11:15-30 DCSS	H Engle news S C Johnson m-sat 11:25-30 NL&B	Phrase that pays Colgate m-f (see mon)	Modern Romances Ex-Lax tu-f 11:25-40
up yr Mnd inental Bkg m-f L \$2875	Queen for a day P Lorillard: old gold cigs 191N r1:15-30 L Esty m-f \$2500	Phrase that pays CPI: ajax, velt 191N r1:15-30 L Esty m-f \$2500	Ever Since Eve N m-f 11:40-55	Make up yr Mnd Continental Bkg m-f (see mon)	Queen for a day P Lorillard: old golds m-f (see mon)	Colgate m-f (see mon)	Make up yr Mnd Continental Bkg m-f (see mon)	Make up yr Mnd Continental Bkg m-f (see mon)	Queen for a day P Lorillard: old golds m-f (see mon)	Colgate m-f (see mon)	Make up yr Mnd Continental Bkg m-f (see mon)
Rosemary Ivory snow m-f L \$2700	L&N share \$5500	Second Chance N m-f L The Three Planif	White Hs Report W 11:55-12 L	Bates	Rosemary Ivory snow m-f (see mon)	Second Chance N m-f L The Three Planif	Rosemary Ivory snow m-f (see mon)	Rosemary Ivory snow m-f (see mon)	L&N	Second Chance N m-f L The Three Planif	White Hs Report W 11:55-12 L
Andy Warren Fds: max hst m-f L \$3250	Curt Massey time Miles Labs 473H m-f T	Pauline Frederick co-op m-f L	Don Gardiner m-f L	Wendy Warren Gen Fds m-f (see mon)	Curt Massey time Miles Labs Wade	Pauline Frederick co-op m-f L	Don Gardiner m-f L	Wendy Warren Gen Fds m-f (see mon)	Curt Massey time Miles Labs Wade	Pauline Frederick co-op m-f L	Don Gardiner m-f L
int Jenny ver: spy m-f L \$3000	Wade \$1200	No network service m-f	Oklahoma Wranglers N 12:15-25 T	Aunt Jenny Lever: spy m-f (see mon)	Capitol comment S C Johnson m-f NL&B 12:15-20	No network service m-f	Oklahoma Wranglers 12:15-25 T	Aunt Jenny Lever: spy m-f (see mon)	Capitol comment S C Johnson m-f NL&B 12:15-20	No network service m-f	Oklahoma Wranglers 12:15-25 T
elen Trent Home Prods m-f L \$2800	Guest time L&T	No network service m-f	Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon)	Helen Trent Am Home Prods m-f (see mon)	Guest time N 12:20-30 L&T	No network service m-f	Jack Berch Prudential Ins m-f 12:25-30 C&H (see mon)	Helen Trent Am Home Prods m-f (see mon)	Guest time N 12:20-30 L&T	No network service m-f	Bill Ring Gen Mills m-f (see mon)
oal Sunday shl: eneet m-f L \$2300	No network service m-f 12:30-1	No network service m-f	Bill Ring Trio Gen Mills m-f (see mon)	Murray	No network service m-f	No network service m-f	Bill Ring trio Gen Mills m-f (see mon)	Murray	No network service m-f	No network service m-f	No net servi
ad of Life Ivory soap m-f L \$3250	Cedric Foster news Bost m-f L	Paul Harvey news co-op m-f	Ted Malone co-op m-f L	Road of life P&G: ivory soap m-f (see mon)	C Foster news co-op m-f L	Paul Harvey news co-op m-f	Ted Malone co-op m-f L	Road of life P&G: ivory soap m-f (see mon)	C Foster news co-op m-f L	Paul Harvey news co-op m-f	Paul Harv co-op m-f
Ma Perkins P&G: oxydol m-f L \$3250	Here's to My Lady m-f T	No network service m-f	Young Dr Malone P&G: crisco, joy m-f (see mon)	Ma Perkins P&G: oxydol m-f (see mon)	Here's to My Lady m-f T	No network service m-f	Young Dr Malone P&G: crisco, joy m-f (see mon)	Ma Perkins P&G: oxydol m-f (see mon)	Here's to My Lady m-f T	No network service m-f	Ted M co-op m-f
Young Dr Malone P&G: crisco, joy m-f (see mon)	Luncheon with Lopez m-f L	No network service m-f	Compton, Blow	Young Dr Malone P&G: crisco, joy m-f (see mon)	Luncheon with Lopez m-f L	No network service m-f	Compton, Blow	Young Dr Malone P&G: crisco, joy m-f (see mon)	Luncheon with Lopez m-f L	No network service m-f	No net servi
Gulding light P&G: duz, ivy fi m-f (see mon)	Compton	No network service m-f	Gulding light P&G: duz, ivy fi m-f (see mon)	Compton	No network service m-f	No network service m-f	Gulding light P&G: duz, ivy fi m-f (see mon)	Compton	No network service m-f	No network service m-f	No net servi
Mrs Burton cornfetti L \$3000	Fred Robbins m-f 2-2:25 L	Mary Margaret McBride co-op 97N m-f L&T	2nd Mrs Burton Gen Fds m-f (see mon)	Fred Robbins m-f 2-2:25 L	Mary Margaret McBride co-op 97N m-f L&T	2nd Mrs Burton Gen Fds m-f (see mon)	Fred Robbins m-f 2-2:25 L	Mary Margaret McBride co-op 97N m-f L&T	2nd Mrs Burton Gen Fds m-f (see mon)	Mary Margaret McBride co-op 97N m-f L&T	Mary M McBride co-op m-f
Perry Mason P&G: tide m-f L \$3500	F Singiser news S C Johnson wxs 605N 2:25-30 L NL&B m-sat**	No network service m-f	Perry Mason P&G: tide m-f (see mon)	F Singiser news S C Johnson m-sat 2:25-30 NL&B	No network service m-f	Perry Mason P&G: tide m-f (see mon)	Betty Crocker Gen Mills m-w,f 2:30-35 D-F-S	Nora Drake Toni Co m-f (see mon)	F Singiser news S C Johnson m-sat 2:25-30 NL&B	No network service m-f	Dorese 2:30 tu,th
Nora Drake; Bristol-Myers, DCSS; Toni G \$3000	Ladies Fair m-f L \$3500 wk	Jane Pickens N m-f L News 2:55-3 m-f	Martin Block Show m-f 2:35-4 L&T	Nora Drake Bristol-Myers, DCSS alt ds Toni Co, W&G	Ladies Fair m-f L	Jane Pickens N m-f L News 2:55-3 m-f	Martin Block Show m-f 2:35-4 L&T	Brighter day P&G: cheer m-f (see mon)	Ladies Fair m-f L	Jane Pickens N m-f L News 2:55-3 m-f	Martin Show m-f 2
Brighter day P&G: cheer m-f L \$2850				Brighter day P&G: cheer m-f (see mon)				Brighter day P&G: cheer m-f (see mon)			
Hilltop house P&G: tide, zest 477N m-f L B&B \$2750	John B Gambling m-f L	Life beautiful P&G: tide, zest 477N m-f L B&B \$2750	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves	Hilltop house Miles Labs m-f (see mon)	John B Gambling m-f L	Life Beautiful P&G: tide, zest m-f (see mon)	Joe Emerson Gen Mills m-f (SE stns) Knox-Reeves	Hilltop house Miles Labs m-f (see mon)	John B Gambling m-f L	Life beautiful P&G: tide, zest m-f (see mon)	Joe En Gen m-f (SE Knox-Re
House party Kellogg Co 191H tu,th L LB share \$6000	Road of life P&G: crisco 172N m-f T Compton \$2750	Road of life P&G: crisco 172N m-f T Compton \$2750	Pepper Young P&G: camay 175N m-f L B&B \$2700	House party Kellogg Co 191H tu,th L LB share \$6000	Road of life P&G: crisco 172N m-f T Compton \$2750	Pepper Young P&G: camay, duzt m-f (see mon)	B&B	House Party Lever: surf m-w,th (see mon)	John B Gambling m-f L	Life beautiful P&G: tide, zest m-f (see mon)	Joe En Gen m-f (SE Knox-Re
Wizard of odds Manhattan Soap 179H t,th,f T SB&W shr \$3200	Rt to happiness P&G: dreft, tidet 166N m-f L D-F-S \$3000	Rt to happiness P&G: dreft, tidet 166N m-f L D-F-S \$3000	Martin Block (cont'd)	Wizard of odds Manhattan Soap 179H t,th,f T SB&W shr \$3200	Rt to happiness P&G: dreft, tidet m-f (see mon)	D-F-S	Martin Block (cont'd)	Wizard of odds Toni Co m-w, alt f Burnett	Martin Block (cont'd)	Rt to happiness P&G: dreft, tidet m-f (see mon)	Martin (cont)
Lewis & Clark Fds: 85N-T m-f \$1500	Afternoon News Wash m-f 4-4:15	Backstage wife P&G: cheer, zest 188N m-f L Y&R \$2500	Jack Owens m-f 4-4:25	Robt Q Lewis Gen Fds 4-4:05 Y&R	Afternoon News Wash m-f 4-4:15	Backstage wife P&G: cheer, zest m-f (see mon)	Jack Owens m-f 4-4:25	Robt Q Lewis Gen Fds 4-4:05 Y&R	Afternoon News Wash m-f 4-4:15	Backstage wife P&G: cheer, zest m-f (see mon)	Jack O m- 4-4:
Shine Sue m-f L \$2000	Mutual Music Show m-f T	Stella Dallas Sterling Drug 157N m-f L D-F-S \$2800	Dorese Bell 4:25-30 tu,th	Sun Sue 4:15-30 Corn Prods m-f C L Miller	Mutual Music Show m-f T	Stella Dallas Sterling Drug m-f (see mon)	Betty Crocker Gen Mis 4:25-30 m-w,f (see mon)	Sun Sue 4:15-30 Corn Prods m-f C L Miller	Mutual Music Show m-f T	Stella Dallas Sterling Drug m-f (see mon)	Dorese 4:25 tu,
No network service	Welcome Ranch Ware, Mass co-op T	Widder Brown Sterling Drug 162N m-f L D-F-S \$2800	Musle in the afternoon m-f L	No network service	Welcome Ranch Ware, Mass m-f T	Widder Brown Sterling Drug m-f (see mon)	No network service	Woman in house Manhattan Soap m-f (see mon)	Welcome Ranch Ware, Mass m-f T	Widder Brown Sterling Drug m-f (see mon)	Musle after
News 4:55-5 m-f L		Woman in house Manhattan Soap 195H m-f L SB&W \$2500	News 4:55-5 m-f L	News 4:55-5 m-f L		Woman in house Manhattan Soap m-f (see mon)	News 4:55-5 m-f L	News 4:55-5 m-f L		Woman in house Manhattan Soap m-f (see mon)	Musical
Songs of the B-Bar B (Bobby Benson) W	Just Plain Bill Whitehall: anacint Murray; Carter, Bates \$2800	Just Plain Bill Whitehall: anacint Murray; Carter, Bates \$2800	Austin Kiplinger Wash m-f L	Sgt Preston of the Yukon Quaker Oats tu,th L	Just Plain Bill Whitehall Phar alt tu,th	Austin Kiplinger Wash m-f L	Songs of the B-Bar-B (Bobby Benson) W	Just Plain Bill Whitehall Pbar alt m-w,f Murray	Just Plain Bill Whitehall Pbar alt m-w,f Murray	Austin K Wash	Art & Tod
3 shows: \$1500	Fr Page Farrell Pharmaco: DCSS Am Home Prod's 148N alt das L Murray \$2750	Fr Page Farrell Pharmaco: DCSS Am Home Prod's 148N alt das L Murray \$2750	No network service m-f	Sky King Derby Fds: peter pan prods 450C tu,th L NL&B \$3200	Fr Page Farrell Pharmaco: DCSS Am Home Prods Murray alt das	No network service m-f	Wild Bill Hickok Kellogg Co 460H m-w,f T LB \$5500	Lorenzo Jones Colgate m-f (see mon)	Wild Bill Hickok Kellogg Co 460H m-w,f T LB \$5500	Lorenzo Jones Colgate m-f (see mon)	Lum 'n' co-
Cecil Brown news S C Johnson wxs 511N 5:55-6 L	It Pays to be Married m-f L	It Pays to be Married m-f L	Curt Massey time Miles Labs m-f (see mon)	Cecil Brown news S C Johnson m-f 5:55-6	It Pays to be Married m-f L	Curt Massey time Miles Labs m-f (see mon)	Cecil Brown news S C Johnson m-f 5:55-6	It Pays to be Married m-f L	Cecil Brown news S C Johnson m-f 5:55-6	It Pays to be Married m-f L	Musical

THURSDAY				FRIDAY				SATURDAY					
CBS		MBS		NBC		ABC		CBS		MBS		NBC	
story 10-11 10													



WGY-Land is Vacationland AND RADIO GOES WHERE VACATIONERS GO

From the first winter snow until the Spring thaw, winter sports fans from all over the country flock to upper New York State and New England. As in the summer WGY-Land again becomes vacationland for millions of people. From Lake Placid to the Catskills, from the Finger Lakes to the Green Mountains, wherever people ski or sled or skate, WGY reaches an increased audience all through the winter season.



WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK—BOSTON—CHICAGO—DETROIT—SAN FRANCISCO

FILM BUSINESS

(Continued from page 97)

nine major film packages and expects to launch more at the rate of four each year. Latest guesstimate of Ziv TV's annual gross: \$25 million.

However, such rags-to-riches stories are as misleading as the stories of fabled El Dorado when you consider the film syndication business as a whole. Film buyers, large and small, must still investigate the financial soundness and responsibility of film producers and merchants.

Last year, for example, United Television Programs sold out to Gross-Krasne and Arrow Productions sold out to the newly-formed Television Programs of America. It wasn't that these companies were marketing a series of clinkers: their films were good and their planning sound. As industry reports have it, these companies—and others like them—were caught in the squeeze between production budgets and syndication income.

This is how the squeeze works.

You are, let's say, an independent producer about to start work on a 13-week, half-hour dramatic show—the most popular type of film package. If your reputation is good and your past successes obvious, a bank or an inves-

tor may loan you the \$30,000 you are likely to need for a good pilot film.

This doesn't solve your problem. Now, you need a syndicator to sell it for you. And, since no syndicator wants to be caught short and forced to bail out a producer, the syndicator is likely to insist that you show proof of at least \$250,000 financing to make the initial 13-week package. Reason: Clients and stations insist that the syndicator guarantee delivery or assume the financial burden for the series.

Even if you're completely financed this kind of risk venture involves sizable interest on the loans. So, now you've got to get it all back—and that's the big problem. Here's what your chances look like:

Producers and syndicators replying to SPONSOR's survey indicated, with few exceptions, that they could hope to recover no more than 75% of their production costs on the first run of a new package. Most put the figure at 50%. And, a few indicated that a series shot in color as a long-term investment might mean a recapture of only 30-40% on the first round.

In simple terms, this means that producers must be able to turn out top-quality films while not making a nickel on them for a year or more. True, some series like *Gene Autry* and *Fireside Theatre* have played as often as five times in some markets and have reaped a fabulous harvest of dollars. And, it's true that the success of rerun properties has generally put a solid floor under good films.

But it still means that some producers and syndicators are often perilously close to the margin—even though they are making sizable grosses on well-rated films. What's the answer for admen? Best bet: Always read film contracts carefully and investigate producer and/or syndicator finances.

► Programing trends

Last month, Hollywood tv consul-

tant Gordon Levoy completed his sixth annual poll of over 200 tv admen and film producers. These were his key findings:

1. Filmed programs for television are preferred to live shows by a majority of advertising agency men and tv clients.

2. Admen look upon the tv film industry as a "more creative source" of programing, as compared with tv networks.

3. Half-hour dramatic shows of the "anthology" type (*Fireside Theatre* is a good example, as are packages like Screen Gems' *Your All-Star Theatre* or MCA-TV's *Regal Theatre*) are most favored by film-minded admen.

Certainly, the tv film syndication industry tries to give advertisers what they want.

At latest count, something like 50 major film packages are currently in production, including all types and lengths. As many more are well out of the planning stages, but are not as yet in full production. Several producers told SPONSOR that as many as 500 different program film series are now in various stages of production, syndication or creation.

Where does it all come from? Chiefly, from two primary sources:

1. *Producers.* The majority of the newest tv film series are still being developed by independent producers backed by banks or financial houses, even though there's a definite trend on toward big producer-distributor mergers. Sometimes, a tv client will invest in a film property (network or spot) in order to share in the residual rights in syndicated reruns. Examples of this are the financial interests of P&G in *Fireside Theatre*, Ballantine in *Foreign Intrigue* and Camel cigarettes in *Follow That Man* (originally *Man Against Crime*), among others.

One interesting trend here is that several important star names have turned independent producer or have



\$1,547,648.16



YES \$1,547,648 dollars in additional radio-TV time was sold through Song-Ads musical-commercial packages in 1953.



- Increased Sales of Product
- Increased Agency Billing
- Increased Radio-TV Spot Sales



We Can Help You



OUR CLIENTS USE THE SONG-ADS \$75.00 AUDITION RECORD



It Works





5927 Sunset Blvd. Hollywood 28, Calif. HOLLYWOOD 5-6181



STOP MOTION TV SLIDES & BALOPS FULL ANIMATION

TV FILMS of all KINDS

FILMACK STUDIOS

1328 So. Wabash Ave. Chicago 5, Illinois

LET US CREATE A STORYBOARD FOR YOU!

Telephone: HA. 7-3395

SPONSOR

invested in tv film series with an eye to the long-term returns in residual rights. Often, the stars appear (sometimes at scale) in the productions. These personalities include names like Dick Powell, Ella Raines, Eve Arden, Bing Crosby, and—of course—Lucille Ball of *I Love Lucy*.

In either case—investment by client or by talent to share in profits and residuals—the trend is virtually unique to tv films. There have certainly not been as many examples of it in radio or in Hollywood's theatrical films.

2. *Syndicators*. In the past couple of seasons producers like Screen Gems and Cross-Krasne have moved over into the sales end (and even into the business of making tv commercials) of syndication and often handle film packages in addition to those they actually produce. Others, like Ziv TV and MCA-TV have been producer-syndicators from the start. And, some out-and-out syndicators have recently been edging into the production picture by financing independent producers, as in the case of NBC with *Inner Sanctum* and *Dangerous Assignment*; CBS with *Range Rider* and *Amos 'n' Andy*, and MPTV with *Flash Gordon* and *Janet Dean*.

Of course, a lot of the film products that syndicators handle— from ABC Film Syndication's *Racket Squad* to Consolidated's *Front-Page Detective*—are rerun network series. Most of these play with no changes in the series except an occasional switch in general title.

But lately there's been a trend toward the refurbished dramatic show, which is often a series of dramas that represent the pick of the crop from several available rerun packages. One example of this is TPA's *Your Star Showcase*—a "new" film series of some 52 half-hour shows.

TPA picked 45 shows from a total (according to TPA) of nearly 350 available, made by five different producers. Much of *Your Star Showcase* is actually reruns of *Jeweler's Showcase* and *General Electric Theatre*. However, it is first run in 150 markets. In its current form a new introductory sequence (featuring Edward Arnold) is being shot, and seven new half-hour dramas (some of which, in turn, will be TPA pilot films) will be added.

Another example is NBC's *Paragon Playhouse*, which is actually 39 episodes of *Douglas Fairbanks Presents*. NBC has added new introductions, a

la *Showcase*, featuring Walter Abel.

With new tv stations popping up all over the map, such packages are often strong first-run bets and are choice rerun properties in other markets.

► Merchandising

Practically all the distributors of tv films offer publicity and merchandising services to clients, in varying degrees.

The most usual form of promotional help is a movie-type press book, complete with glossy photos, some promotional material, and advertising blurbs. A few of the largest syndicators—like Ziv TV, CBS Film Syndication—go further and offer an extensive crop of merchandising aids. These include items like counter cards, truck posters, window stickers, display material, shelf talkers and even premiums. Other syndicators—like MPTV and United Artists—have developed merchandising angles in connection with franchised merchandise (cowboy suits, space helmets, rocket pistols, sweaters and such-like), all of it tied into a syndicator-distributed show.

A complete list of merchandising services available to advertisers from film syndicators is impossible in this brief (Please turn to page 112)



TELEPULSE

November, 1953.

New Orleans, Louisiana

CRAIG KENNEDY, CRIMINOLOGIST

50.5

I Love Lucy

48.5

These TOP MARKETS on this outstanding 1/2-hour mystery-adventure TV film series still open for FIRST RUN SPONSORSHIP*

NEW YORK
BALTIMORE
ST. LOUIS
WASHINGTON, D. C.
BOSTON

PITTSBURGH
MILWAUKEE
BUFFALO
MINNEAPOLIS
CINCINNATI

*Contact us TODAY for MORE success stories and other available markets

LOUIS WEISS AND CO.

655 N. Fairfax • Phone WEBster 8-5287 • Los Angeles 36, Calif.



You think that's **HIGH**?

KQV now tops even its own

top rating in program "Firsts"

In the last Pulse ratings, KQV broke all previous records in program "firsts" in Pittsburgh. And now, the new October-November ratings show we've climbed even higher! Monday through Friday, 6:30 A.M. to 11:00 P.M., KQV now has almost *three* times as many top rated shows as its nearest competitor. In the Sunday through Saturday ratings we more than double the second station. And more and more of KQV's nighttime ratings have climbed up to 6.0's and 7.0's! Here are the latest Pulse report ratings for Pittsburgh:

Number of Program Firsts by Quarter-Hours*
6:30 A.M. to 11 P.M.

Station	Firsts
KQV	143
Station "B"	56
Station "C"	55
Station "D"	26

It's just another way of saying—if you want to sell the dynamic *NEW* Pittsburgh market, your key is KQV.

Total 1/4 hours measured—330, Monday through Friday

WAB 1118

KQV
CBS Radio IN PITTSBURGH

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

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top service

...top selling ability on KCMO Farm Radio

JACK and the CORNSTALK

and how it grows in Mid-America

The KCMO Community Corn Club Contest is just a single example of Jack Jackson's stature among Mid-America farm groups. Jack, who is KCMO's Director of Agriculture, organized the first contest of its kind in Mid-America three years ago.

Since then, scores of rural and small-town civic groups have sponsored thousands of farmer-contestants in the competition to grow more and better corn.

This kind of progressive farm radio service has brought Jack numerous honors, including the current presidency of the National Association of Television and Radio Farm Directors.

Jack and his staff are either on the air or on the road the year round, serving the Mid-America farmer . . . and making sales grow for a number of sponsors.

His associates, Bruce Davies, Market Reporter and George Stephens, Farm Reporter, constitute an active, completely coordinated department operating full-time on KCMO-Radio.

Call KCMO or your Katz man for the full story on KCMO Farm Radio.

KCMO radio

50,000 watts at 810 Kc.

125 East 31st Street, Kansas City, Mo.
or The Katz Agency.

"It's a Meredith station"



space. Sponsors interested in merchandising should discuss the matter with distributors and/or stations.

Several admen, however, sounded a familiar warning. Said one New York film buyer at a top ad agency: "Movie merchandising is like that of radio. Some of it is good and some of it is lousy. Merchandising may mean 20 different things to 20 different syndicators. In any case, you're supposed to be buying a good film property and not shopping for free point-of-sale material."

► Video tape outlook

There's plenty of talk about RCA's new video tape recorder in the tv film industry. Most producers plan to use it in some form or other when it becomes available. Actually, more producers see it as a possible threat to the long-range residuals of color films than as a competitor in the near future to black-and-white film production.

But, at the moment, there are no major changes in the industry's patterns of production or selling as a result of the VTR. ★ ★ ★

FILM COLOR

(Continued from page 55)

color. Color will have the same effect on television that Technicolor has had on the movie-going public. Color will enhance the value of 95% of all programs and the cost will be little more than black-and-white as far as the actual productions are concerned."

Not all producers, however, are as enthusiastic about the rainbow-hued future of television. Here, for example, are the thoughtful comments of Herschell G. Lewis, top producer of Chicago's Lewis & Martin Films, Inc. Lewis, who produces film commercials as well as such film series as *Oklahoma*, *Chuck Wagon Boys* and *What's Your Eye-Q?* warned:

"Color has gone backward in the last three months. For about a year, we experimented with color, at the insistence of clients who were afraid that color tv would make their spots obsolete. Then, with the realization that color tv for practical, commercial purposes has largely faded out as an immediate, imminent development—at best two years away—the demand for color has slacked off to almost nothing. Everyone is waiting for a new development that will either tone up the color film in existence or evolve a new color film especially for tv use. Many of us in the producing end are annoyed with the cloak-and-dagger approach taken in color film. We'd like to know exactly where we stand."

Q. What does shooting in color add to the costs of syndicated production?

A. It all depends. Some producers have literally spent a fortune on color for experimental purposes.

Ziv TV, for example, has shot several episodes of *Favorite Story* in color and black-and-white at the same time, with the cameras side-by-side. Object: to determine whether black-and-white prints made from the *color* negatives looked as well on tv closed circuits as black-and-white prints made from the *regular* panchromatic stock. Naturally, this isn't a cheap test.

However, some color figures can be evolved today. SPONSOR discussed the question of color costs with a number of different producers. These were the averages:

1. If a producer shoots a normally budgeted (about \$27,000 per episode) half-hour dramatic show in color, the additional price on top of his budget

NOW! WICHITA AREA PULSE



★To assure an accurate KTVH area survey, Telepulse Report was made in Wichita, Hutchinson, and Winfield.

TOP 15 NIGHT SHOWS
KTVH 15
STATION X 0

TOP 10 MULTI-WEEKLY
KTVH 10
STATION X 0

Windy, the bright spirit of TV in Central Kansas, is jumping with joy over the first Kansas Telepulse Report. He's inviting sales-wise advertisers to chart a rising curve with KTVH . . . Nighttime ratings of 53.6 to 35.5 and multi-weekly ratings of 29.7 to 14.3. KTVH sales offices . . . Wichita and Hutchinson; studios in Hutchinson, Howard Peterson, General Manager.



CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

just to get a finished color negative (no prints) will be about 25%. From this, a black-and-white negative can be made, and regular prints made in the usual way. The color negative can be stored in the vault pending the day when color prints will be needed. (Incidentally, the color stock used in the example above must be one of the simpler color stocks, like the new Eastman Negative-Positive Type 5248, or Kodachrome, or Ansco. Technicolor—a three-color process—would jack the price to about 33% over normal budget.)

2. If a producer wants to go whole hog and make 35 mm. color prints of his show as well—which can be televised very successfully in monochrome (black-and-white) on the standard systems of tv projection today—his costs will really jump. Don McClure, associate producer of Owen Murphy Productions, estimated for SPONSOR that to shoot a tv film on color stock, and then to make 35 mm. color prints (since the reproduction quality of 16 mm. color prints today is often erratic) will jump the costs by 50%.

At this point, it should be clear to any adman that tv program film production in color involves heavy investment—and perhaps a long wait for a return.

Q. Why are color film stocks and color prints so expensive?

A. Color film involves the most careful laboratory control during manufacture. The materials which go to make up the color dyes and color emulsions cost several times what they do in black-and-white films.

To process color film, too, is expensive. Even in great quantity, color prints cost about three times as much per foot as do black-and-white prints. The actual figures—and this is an industry average—are about six cents per foot for color, vs. two cents for monochrome.

Producers find it nearly impossible to beat those prices, either, since they represent the standard prices of material and union labor. They may drop somewhat in the future when color tv production really hits full output, and possibly when RCA's new color tv tape recorder represents a serious competitive threat to the standard methods of filming in color.

Q. What is being done to develop new color film for tv?

A. The laboratories of every major film manufacturer have lately been

tackling this problem. Eastman, Ansco, duPont, Technicolor and the foreign film manufacturers have been involved. So far, the research has developed along two lines:

1. *Faster, cheaper films:* The biggest single step lately taken in the development of a better color film stock was the development by Eastman of its new Eastman Color Negative-Positive, Tungsten Type 5248. This film stock, first released about eight months ago, has begun to find wide use in both the tv and Hollywood movie industries. (20th Century-Fox's *The Robe*, for example, was shot on this stock.) Developed

primarily for indoor work under near-normal film lighting (its speed is almost that of a fine-grain black-and-white), it can be used outdoors with correct filters. Excellent black-and-white prints can ultimately be made from it, as well as color prints. Problems of makeup, costuming and locale are simplified with its use.

2. *Better color prints:* This is a real bottleneck. For years, the industry has been able to turn out good 35 mm. prints in color, since the film has better definition because of its larger size and because the chemical nature of the stock is more stable. Making good "re-

Now Telecasting

KFYR-TV

Channel 5

BISMARCK, NO. DAK.

Add KFYR-TV to your list of "impact" stations in key market areas. Telecasting from the heart of the oil-rich Williston Basin into the wealthy Midwest farm belt, KFYR-TV combines the top-rated programs from three networks with superior local shows—your unconditional sales guarantee of a large, loyal and profitable audience for your sales story.

★ NBC ★ CBS

★ DUMONT

KFYR-TV BISMARCK, NO. DAK.

Channel 5

Represented Nationally by JOHN BURR



You'll find them



LOCAL STATION newscasters, sportscasters, disc jockeys, women commentators, etc., etc., — a great selling force at work today across the nation. This force has grown up gradually that you have perhaps not realized the strength of its influence. It is the power of the local personality. The men and women in each community whose voice on the radio has won a loyal following and whose selling suggestions carry the influence of a known and trusted friend.

Jerry Marshall, master of ceremonies on WNEW's Make Believe Ballroom. One of thousands of local station personalities who make Spot Radio successful.

n every town

The Station Advisory Board
of the Crusade will consist of:



Harry Burke, KFAB
Omaha



Robert B. Jones, Jr.,
WFBR
Baltimore



Leslie L. Kennon, KWTO
Springfield, Mo.



Richard H. Mason, WPTF
Raleigh



Philip Merryman, WICC
Bridgeport



William B. McGrath,
WHDH
Boston



Charles F. Phillips,
WFBL
Syracuse



Odin S. Ramsland, KDAL
Duluth



Ben Strouse, WWDC
Washington, D. C.

This local influence, among other things, is what has made Spot Radio a powerful force it is today. This is why Spot Radio is shooting up year after year.

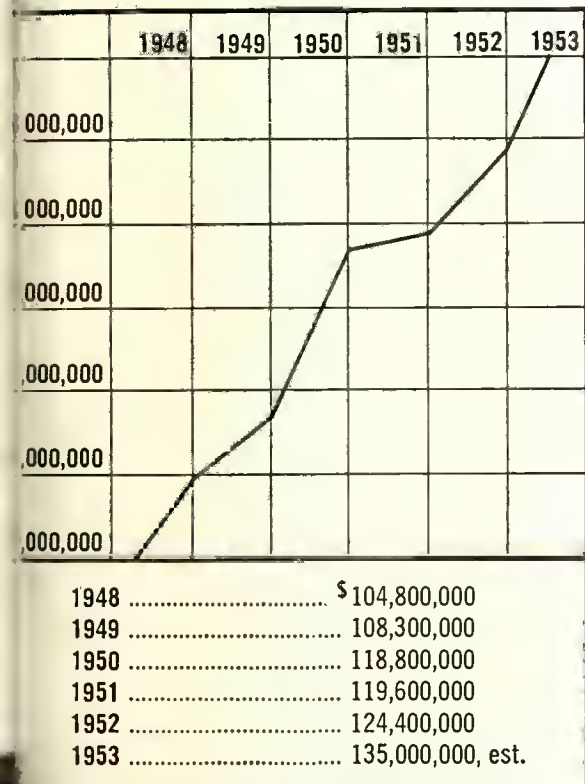
And because this selling force is so well understood, the radio stations of America and their station representatives a year ago organized The Crusade for Spot Radio to tell the spot story to advertisers and their agencies. The Crusade carries its message directly to the top executives — the people who decide what media

will be used. It supplies the factual data on which the agency can prepare a nation-wide spot program. The Crusade isn't selling any one station or group of stations — it is an industry-wide service. It is designed to stretch the advertiser's dollar by helping him make the most effective use of this powerful selling force.

In its first year, supported by 318 of the more forward-looking radio stations, The Crusade has been most successful in winning many new converts to the national spot medium — more advertisers; more markets; more saturation campaigns on more stations.

With more stations backing its program, The Crusade can do an even more effective job. For the advertiser and his agency, The Crusade can help in the effective use of this great, new selling force. For the station, The Crusade can serve in the broadest possible sense in industry-wide promotion of this medium. Remember, The Crusade is the only organization selling national spot radio on an industry-wide basis.

Based on the outstanding success of The Crusade in its first year of operation, the newly appointed Station Advisory Board, comprised of the prominent men pictured, has already met in New York to plan and launch a vigorous expansion program for 1954.



Spot Radio time sales have grown in volume consistently for 18 years.

the Crusade
FOR SPOT RADIO

Sponsored by
The Station Representatives Association, Inc.
101 PARK AVENUE • NEW YORK CITY 17, N. Y.

53

WKJF-TV
PITTSBURGH

Your Best Buy to Sell The Rich Pittsburgh Market

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2½ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Nat. Rep. WEED TELEVISION

**OUTSTANDING
NBC PROGRAMS**

duction prints" (35 mm. down to 16 mm.) is another matter. Eastman, as yet, has not perfected a 16 mm. color print stock which is as good as its Type 5248 negative mentioned above, although a spokesman in the East Coast Division of Eastman Kodak told SPONSOR that a good 16 mm. color print stock "will be available in the near future."

Although this may sound like so much technical folderol to admen, the quest for good 16 mm. color is extremely important to the future of color video films. Only the network origination centers and a handful of tv stations in major cities like New York, Chicago, Detroit, Los Angeles and Philadelphia (perhaps a dozen in all) have 35 mm. projection equipment for black-and-white. Most stations have 16 mm. equipment.

No individual station, as yet, has projection equipment for color in any size.

Officials of RCA and Telechrome—two equipment firms currently supplying nearly all of the color conversion equipment for tv stations—told SPONSOR that the emphasis initially in manufacturing color film projection gear would be in 16 mm., apart from special orders for network origination equipment.

In other words, the film industry must have a good 16 mm. color print stock that will look consistently good on color tv, and which can stand the wear and tear of normal tv film use, in order to become a major factor in the development of color video soon.

Q. What will the pricing formula be for syndicated color tv film shows?

A. SPONSOR put this question to several leading film distributors, found:

1. Nobody in the film business has yet worked out a rate card, either for advertisers and agencies or for stations, based on color film shows.

2. When a rate card comes, it may look something like this:

For new shows: The same pricing formulas will apply as they have in black-and-white. That is, a consideration will be made based on (a) the show's total costs, plus costs of selling, (b) the number of color sets in a market, (c) the time charges of the station. Don't forget that color shows will be seen in black-and-white under the compatible system now in force, so an advertiser's audience is not limited to those who have color sets. A producer, therefore, will price his show at least

at the level of a black-and-white film in a market, and try to pro-rate his color costs as best he can.

For rerun shows: This problem has yet to be encountered, but it soon will be. Ziv TV, for instance, is shooting *I Led Three Lives*, *Boston Blackie*, *Cisco Kid* and *Favorite Story* in color. All of the episodes of United Artists Television's *Cowboy G-Men* (plus the 26 now in production) are originally on color stocks. (United Artists has recently gone out of business. This and other UA properties are up for sale.) Guild Films, earlier this month, switched production of its *Liberace* show to color, and plans to make *Life with Elizabeth* and *Joe Palooka* in color. As mentioned earlier, the Franklin Productions series are all in color. Dynamic Films' *Speed Classics*, Winik Films' *Famous Fights*, MPTV-syndicated *Janet Dean* and *Paris Precinct*—among many others (see list page 67)—are in color.

What happens if these shows eventually rerun in color in some markets? Is this a rerun, to be priced accordingly? Or, will it be considered a first run? So far, nobody knows. Best bet: Like the show which is first run on both black-and-white and color sets in a market, rerun color shows will probably be priced on the basis of a normal rerun scale for the black-and-white portion of the market, plus an added cost to cover color prints (and to help the producer recapture his original color investment) based on the number of color receivers in the area.

Q. What effect is the color Video Tape Recorder likely to have on the tv film industry?

A. Ultimately, perhaps, a great effect.

As SPONSOR went to press, there was a great deal of speculation in the film industry surrounding RCA's recently-released VTR. But, so far, nothing has changed, and nobody has any definite plans concerning it.

One producer, who declined to be named, visualized a great deal of future color tv production on tape. As he saw it, production studios would be equipped with "some version of a tv camera chain" which fed into the VTR. Then, production would take place—with the costs of film stocks drastically reduced—in a manner familiar to movie men.

"Don't think," he said, "that we're going to let the creation of syndicated color packages slip out of our hands because of the VTR." ★ ★ ★



In Washington, D. C., WTOP Radio's Eddie Gallaher is a man of monumental influence, with a record of astronomical popularity. Morning, afternoon and night, he occupies top position: his programs command a 30.1% greater average audience than any other local programs during the same periods.* In fact, *Gallaher is the most listened-to local radio personality in the area...and has been for years.*

On the Washington scene...

His influence is monumental

He's right up there when it comes to results, too. In a recent premium offer pushed by eight local radio and television personalities, Gallaher out-pulled his nearest competitor by five to one...all competitors *combined* by two to one!

Your place on any of Eddie Gallaher's programs — Sundial, Moondial or Moondial Matinee — will put your product head and shoulders above the rest. For details call CBS Radio Spot Sales or WTOP, Washington's only 50,000-watt radio station.

*Pulse, September-October 1953

WTOP RADIO

The Washington Post-CBS Radio Station



**COVERS PENNSYLVANIA'S
3rd LARGEST MARKET**

SCRANTON • WILKES-BARRE



SCRANTON, PA.
ABC TELEVISION NETWORK
 Antenna 1244 Ft. Above Average Terrain
 333 Madison Ave., Scranton, Pa.
 Hotel Sterling, Wilkes-Barre, Pa.

Represented Nationally by
GEORGE P. HOLLINGBERY CO.

FOOTE, CONE & BELDING
American Chicle Co
 Geyer Advertising, Inc.

"... one of the most promotion -
 minded stations in Texas."

Earl M. Richards, Foote,
 Cone & Belding

"...our sincere thanks for
 the wonderful cooperation
 ... R. L. Harris Advertising
 Manager, American Chicle
 Company.

"Once again I want to ex-
 press our appreciation for
 the excellent manner in
 which you have followed
 through..." Wright Nodine,
 Geyer Advertising, Inc.

*Effective Promotion in-
 cludes:

- 24 Sheet Posters • Texas
 Size Post Cards • Newspa-
 per Publicity and Ads • P.
 O. P. Displays • Courtesy
 Announcements • Sales
 Meetings • Promotion Reports

effective promotion

KROO-TV

CHANNEL 4 • EL PASO, TEXAS

RODERICK BROADCASTING CORP.

Dorrance D. Roderick Val Lawrence Dick Watts
 Chrm. of Board Pres. & Gen. Mgr. Sales Mgr.
 THE BRANHAM CO. NAT'L REPRESENTATIVE

RATINGS

(Continued from page 35)

brochure, "Are You Looking or Listen-
 ing?" Following that, a set of reli-
 ability charts was produced, showing
 that the ridiculously low samples used
 by virtually every researcher produced
 ratings without significant differences
 in most cases.

The charts appearing with this arti-
 cle graphically illustrate some of the
 variations between the measurements
 produced by different services. They
 apply equally to both radio and televi-
 sion, as the problem is not confined
 to either medium. In the radio indus-
 try the shooting is just about over:
 The majority of stations subscribe to
 the Pulse radio reports. Trendex, Inc.,
 produces telephone coincidental radio
 ratings in some of the larger markets
 (this is primarily part of their agency
 service), and Hooper does the same.

In television, however, there are
 more national rating services than in

★ ★ ★ ★ ★ ★ ★ ★

"If the quality of agency service is to
 be improved as much as we think it
 should be to meet today's competitive
 conditions, advertising media will have
 an important part to play in recognizing
 only qualified agencies. A qualified
 advertising agency is independently
 owned, soundly operated, adequately
 staffed and financially solid."

FREDERIC R. GAMBLE
 President
AAAA

★ ★ ★ ★ ★ ★ ★ ★

radio. We have access to ARB, Hooper,
 Telepulse, Videodex and Conlon.
 You will note that at least four of these
 services are compared in one of the
 accompanying charts.

Despite these problems with ratings,
 during the past two years, I've been
 impressed with the fact that I'm deal-
 ing with happy people. The tv spot
 salesman is a happy guy today with
 good reason: Business is good. Every-
 one wants to get into the tv act. Every-
 one knows about the tremendous suc-
 cess of many tv advertisers.

But what of the radio salesman?
 Why is he such a happy guy?

Speaking only for our own organi-
 zation (though I believe the same ap-
 plies to every other radio rep firm, as
 well), it's because *business is good*.

As a matter of fact, the billings for
 our radio company reached an all-
 time high during the past year. And
 this happened in spite of all the proph-
 ets of gloom who were expounding
 their own dire predictions that radio

was dead back in 1948 and 1949.

What does all this have to do with
 ratings?

Simply this. Both radio and televi-
 sion produce tremendous results for
 the advertiser.

Radio, in spite of ratings that have
 declined over a period of years from
 previous standards, continues to do a
 magnificent job for the advertiser who
 uses it at all properly. Any spot radio
 salesman can give you innumerable
 success stories for radio. Many radio
 success stories appear in SPONSOR reg-
 ularly.

We do not believe that any rating
 service yet devised can show the user
 or prospective user of the medium its
 full sales effectiveness. Even the "ideal
 rating system" mentioned in the De-
 cember 28 SPONSOR is, in my humble
 opinion, far from ideal in this respect.

No rating system can approach an
 ideal unless it contains some element
 exposing the medium's sales effective-
 ness. And this is the main reason why
 advertisers should use ratings as only
 one of many, many yardsticks in mak-
 ing wise program buys. ★ ★ ★

BAB SERVICES

(Continued from page 29)

specifically, is what this service con-
 sists of:

BAB supplies almost any kind of in-
 formation about radio and selling
 goods on radio. This service can be
 generally divided into two categories:
 ready-made and tailor-made informa-
 tion. The categories sometimes cross.
 Information gathered for a specific
 advertiser's use is usually made public,
 though not until the client has had a
 decent chance to capitalize on it.

During the fiscal year ending last
 March BAB made 860 major presenta-
 tions to advertisers and agencies. In
 addition, it filled 1,650 requests for in-
 formation from advertisers and agen-
 cies. This does not take into account
 information sought by BAB members,
 much of which is passed along to sta-
 tion and network clients.

The ready-made information for ad-
 vertisers consists of a long list of re-
 search studies, success stories, presen-
 tations, digests, a newsletter, reprints,
 product information sheets and so
 forth. The 1953 index to BAB ma-
 terial lists almost 6,000 reports on
 every aspect of radio's audience and
 radio's ability to sell.



"STORM COMING" BY CLYDE BROWN

See your Blair Man
for Availabilities

A Clear Channel Station

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



CHICAGO 7

TODAY, at the beginning of another year, thousands of farm families are ready to turn to the advertiser . . . for the products their well-earned money will buy.

How can the advertiser most effectively send his sales message directly to the working families in the Midwest? Naturally, through the media that has helped build this market by serving its people. That media is . . . WLS! It has given these working families the kind of entertainment, news, markets and other services that have won their complete confidence and loyalty.

Yes, it's time for the advertiser to reap the harvest that awaits him when he concentrates his sales message in the Midwest . . . through the powerful selling of WLS!

Some examples:

- Cumulative audience studies: BAB has gathered radio circulation figures for many kinds of programs and situations. They show what size audience you can get with disk jockey shows, soap operas and newscasts over a period of weeks. They show the total audience for a national spot campaign consisting of five announcements a week or 21 announcements per week in tv markets only. They show radio's total cumulative audience (11.2 million homes during an average week)

or the cumulative audience of the dominant station in a market.

- Product information sheets: These are one-page summaries of the salient facts about products such as dentifrices, electric blankets. While they are made up to give station salesmen a five-minute brush-up course, new business departments of agencies have also found them useful.

- Radio's bonus audience: Working hard to increase the advertiser's awareness of the changing nature of radio listening, BAB has gathered and put

together in easily-understandable form the broad facts about auto (27 million radio-equipped cars) and extra set (two-thirds of all radio homes are multi-set homes) listening. The research has been done by Pulse.

The tailor-made information runs the gamut from a two-minute library job to THE TREATMENT. A recent example of the latter (in this case the client asked BAB in) is described by Sweeney:

"While we gave this guy the works, this treatment isn't going to be exceptional in the future. We expect to do more of this. Of course, we're not going to spend a lot of time and money unless there's some radio business in the offing.

"In this case we prepared an original transcribed presentation, complete with professional actors, which took 60 man-hours to create and put together. It was a half hour long. We spent \$600 to buy research from Starch. We analyzed the client's tv advertising. We spent time checking his dealer organization. We surveyed radio stations to find out the attitudes of his dealers to radio."

Some of the most important tailor-made information gathered by BAB has developed out of its media effectiveness tests. They involve comparisons of radio, tv and newspapers. More than 60 markets have been tested, all of them by ARBI. By the end of March BAB will have plunked down \$36,000 for them.


BAB has learned a lot about media evaluation from these tests. It knows enough, for one thing, to realize that comparing media effectiveness is no simple proposition. There are lots of complications and results are not always conclusive. But BAB feels that sales effectiveness is the best measurement of what an advertising medium can do and it is determined to get more savvy on this central question.

Most of the media effectiveness tests have been done locally for large retailers. They include the Kroger supermarket chain and Block and Kuhl, a chain of 19 department and junior department stores in Iowa and Illinois. All the local studies compared newspapers and radio. In addition, BAB financed four separate tests for two national advertisers of packaged products. In these tests tv was studied as well as radio and newspapers. Total cost for the four tests: \$12,000.

Much of the media effectiveness in-

ONE . . .

and only ONE
television station
effectively covers
**CHARLESTON,
West Virginia!**





WKNA-TV

Charleston's OWN
Television Station

*Based on actual survey made by a leading radio engineering firm. (name sent on request)

Programming from the ABC • DUMONT and CBS TELEVISION NETWORKS

No matter how you try, you can't cover West Virginia's first market with any television but Charleston's OWN station! Only WKNA-TV has the "power" to do it . . . with strong signal, three network tie-ins and choice local programming "slanted" to and for the Charleston market. Get the facts today on how easy it is for you to share in over \$620,000,000 a year this market has to spend.

Joe L. Smith, Jr. Incorporated
Represented nationally by
WEED TELEVISION

formation has already been published and eventually all of it will be. Besides the studies which BAB has financed, it has published a media effectiveness study run for Sears, Roebuck, which the retail chain paid for itself.

So far BAB has not come across any advertiser who insisted that the media effectiveness material never be made public. The client, however, usually specifies the length of time the study be kept secret so that no competitors will benefit from the conclusions before it does.

As an example of how BAB sets up more opportunities for radio business while serving the advertiser and agency, take the case of the airlines. Until BAB looked into the situation at the request of an airline agency, there wasn't any material around listing reasons why airlines should use radio. BAB found that (1) because airlines depend primarily on passenger revenue they are bigger advertisers than railroads. (2) airlines and their agencies need some knowhow in the field of airline radio advertising and (3) little is known about the listening habits of businessmen, the airlines' best customers, since they make up 75% of standard fare passengers.

BAB has already filled in two of these gaps and sometime next month will send out to its members a study of businessmen's listening habits. The survey was made at nine major airports across the country and is based on interviews of passengers getting on and off airliners.

All these services comprise a steady operation at BAB. They are not intermittent. At the end of 1953 BAB had in its shop 51 assignments from advertisers for various kinds of data and advice.

Examples: An advertiser who spends \$600,000 a year in radio co-op (and \$6 million in national non-broadcasting media) wants BAB to take a look-see at its co-op copy and recommend a way it can check on whether its dealers actually run the radio advertising they say they do.

Another advertiser, a radio in-and-outer, wants to know how to run a contest properly on the air. It tried once, didn't have much success. is now convinced there's a right and wrong way to do it.

After servicing the advertiser for three years, BAB has some pretty definite ideas about him. BAB, you might say, has psychoanalyzed the attitudes

of advertisers toward radio.

Says Sweeney: "There are two kinds of advertisers we meet fairly often. There's Advertiser A who thinks radio is dead or else says, 'Yeah, radio's great for some people but not me. I couldn't get any use out of it in a million years.' Advertiser A (if he'll listen) gets a complete treatment, starting with spoon feeding and going up through kindergarten and then the advanced course.

"Advertiser B is the guy who feels he can make sales from radio advertising but doesn't know where to start.

Sometimes he's completely new to radio. Sometimes he's used radio before but it didn't work out well and he thinks he did something wrong. We're prepared to be more specific with him than with Advertiser A. We either ply him with information already made up which he can use or, if the billings potential is big enough, we'll finance a specific research and analysis job.

"One thing often strikes me. There are so many guys in advertising who know absolutely nothing about radio."

Because BAB has learnt a lot about advertisers' reactions to radio and

CRACK

THE EASTERN KANSAS MARKET!



More listeners, more hours than any other station in Topeka . . . and a go-getting merchandising plan that's won national honors. Add 'em up and it spells sales for you in Eastern Kansas. (We're talking about our better half, incidentally)

TOPEKA, KANSAS



5000 Watts—ABC

Weed & Co.

what they want to know it's developed all kinds of presentation approaches. Most of the prepared presentations are in the form of slides. BAB now has a fellow who does nothing else but work on this type of visual presentation. There's even a presentation for the big shot executive who doesn't have time to learn about the ins and outs of media.

Over and above the specific educational tacks BAB takes to win over individual types of advertisers to radio are the broad outlines of BAB's cam-

paign to spread the gospel of radio and attract those groups who are, by tradition, not radio users.

The objectives for fiscal 1953-54 are: 1. To sell more nighttime radio. 2. To develop more evidence of the greater sales effectiveness of radio. 3. To influence the national advertisers' distribution organizations, through a concerted campaign involving local station solicitation. 4. To convince the key retailers of the country that radio deserves a much larger share of their budget. 5. To make more presenta-

tions to national advertisers by substantially increasing the size of BAB's sales force. 6. To increase the station membership in BAB to more than 1,000 stations by spring 1954.

Woven through these objectives are the minor and major strands of BAB's strategy. If there is one big story BAB is telling, it's the story about radio listening outside the living room, the clock radio story, the bedroom and kitchen listening story, the big radio production story (13 million radio sets in 1953, more than in 1952). In other words, extra sets.

BAB is also selling the virtues of seasonal advertising on radio. It wants to be specific in its promotional selling and that means that some advertisers just can't be approached with the usual story about the tangible benefits of using radio 52 weeks a year. BAB also realizes that in the past some 52-week radio advertisers spent more money on other media with seasonal peak advertising than they did in radio. And very often radio, satisfied with a 52-week client, didn't go after the seasonal money.

As to the above stated objectives, Sweeney feels that the BAB has begun to dent the large retailer-radio's big holdout.

"Of the 10 largest department stores in the country, give or take one or two," he said, "four are now working with BAB on specific radio proposals. Now, that may not sound like a specific advance, but it is. It's big. It's like Noah's Ark or the Chicago Fire. And that's not all. The AMC stores asked us to appear before the annual promotion managers meeting January 15. They asked us. We've been trying for two years to get just one AMC store to listen to us."

The J. C. Penney organization, which concluded a radio test in more than 100 markets last month after being outside radio's pale for almost a decade, was brought into the test through BAB.

BAB's drive to influence the national advertisers' distribution organizations has been helped by the local sales committees made up of BAB members in various markets. There are committees in 21 major markets at present and Sweeney hopes to extend this to 45 markets.

The committees were not set up specifically to influence national advertisers' distribution organizations. They will function as general local



WHLI
has grown even faster
than one of America's
fastest growing
markets.



WHLI
continues to be the
WAY OUT IN FRONT
favorite of successful
radio advertisers

IN LONG ISLAND'S BIG BOOMING NASSAU COUNTY

RETAIL SALES

\$838,171,000

(Sales Management)

Greater than 12 states

WHLI "THE VOICE OF LONG ISLAND" has a larger day-
time audience in the big booming major Long Island Market
than any network or combination of independents . . . (Conlan)

WHLI

HEMPSTEAD
LONG ISLAND, N. Y.

Paul Godofsky, Pres.
Represented by Rambeau

AM 1100
FM 98.3

*the voice of
long island*

radio sales committees. BAB headquarters expects them to be especially useful in keeping up pressure on advertisers who have been given presentations by BAB itself.

The kindling of local dealer enthusiasm for radio is considered vital by BAB, which has come up against advertisers who are keen for radio themselves but hold back because the dealers either show a lack of interest or direct hostility. Of course, it works both ways. If BAB can sell the dealer, the national advertiser will be impressed. If BAB can sell the national advertiser, the local co-op radio budget will be affected.

While national and local promotion needs often run parallel and are sometimes indistinguishable from one another, BAB retains the distinction. In its outgo budget, for example, direct expenses for local and national promotion each account for about one quarter of the total. (Another 10% is for selling activity. More than 30% is for overhead and administration. The rest goes for membership activity, advertising and to the bank.)

While little has been said about the services BAB provides its members, they are legion. In the year ending last March, 622 sales tools were sent to each member. 3,228 requests filled for individual stations, BAB personnel toted up 92,000 miles of travel to speak at clinics and sales meetings. Judging by BAB's growth, all this suits the members fine. ★ ★ ★

WHEATENA ON RADIO

(Continued from page 31)

the extra energy of Wheatena lasts the whole morning, too. Remember, if you want *your* family to eat a good, hot breakfast, make breakfast good! Serve 'em Wheatena. Wheatena tastes good."

Other Wheatena commercials tell about the ways you can eat the cereal—with honey or berries or raisins. Most of the commercials are designed to whet the appetite and accomplish in words what a recipe spread in a woman's service magazine does with photographs.

The Wheatena verbal pictures are painted on between 100 and 110 radio stations. The company is buying two regional networks—45 Don Lee network stations, on the West Coast, and 29 Yankee network stations, in New

Ed Dinsmore
LUNCHEON CLUB MUSIC & CHATS

Sally Work
HOMEMAKERS' ADVISER

Mike Mearian
TOPICAL SATIRE & MUSIC

the WBEN parade

Clint Buehlman
MUSICAL CLOCK
Top Rated

Old Saddlebags
NOONTIME WESTERN HITS

Joe Wesp
FARM PROGRAM

Ralph Hubbell
LOCAL SPORTCAST DEAN

your Diane
RELAXING SLUMBER TUNES

Breakfast at the Sheraton
Audience—
Fun—Music

WBEN has personalities—plus. They add *personal* punch to your sales message. Buffalo-area audiences *believe* WBEN personalities.

Call or Write any **CHRISTAL** Office in New York, Chicago, San Francisco, Boston or Detroit.

BUFFALO EVENING NEWS STATION

test

TEXAS' LARGEST SPANISH- LANGUAGE MARKET!

PASSPORT

This Passport entitles the buyer of time on KCOR, San Antonio, Texas, to advertise his product, in Spanish, to the 45 County market of 691,493 Spanish-Speaking people. This Passport is good only on KCOR, Texas' first and most powerful Spanish-language station.

KCOR, INC.

Write for New Belden Survey
of San Antonio Market

KCOR

Raoul A. Cortez, President
San Antonio, Texas



or contact

Richard O'Connell

Nat'l. Adv. Dir.
40 E. 49th St. Plaza 5-9140
New York, N. Y.

Harlan J. Oakes & Associates

Los Angeles, San Francisco & Chicago

England—as well as single stations in many of the nation's largest cities.

Right now its schedule includes the following major markets: New York (WCBS, WNBC); Chicago (WBBM, WLS); Philadelphia (WCAU, WFIL, WIP); Los Angeles (KTLJ, KXX); Detroit (WWJ, WXYZ); Baltimore (WBAL, WCAO); Cleveland (WGAR, WHK, WTAM); Washington, D. C. (WMAL, WRC); Boston (WEEL, WHDH, WNAC, WDAF); San Francisco (KCBS, KFRC, KNBC); Buffalo (WEBR, WGR); Columbus (WBNS); Providence (WEAN, WJAR, WPRO);

Syracuse (WSYR); Albany (WPTR); Scranton (WGBO); Troy (WTRY), and Hartford (WDRC).

The South currently does not figure in Wheatena's spot radio plans because sale of hot cereals lags there.

Wheatena's agency is Brisacher, Wheeler & Staff.

Wheatena usually buys "grasscutter" schedules. ("Grasscutter" means a program or spot schedule on one station three days a week—Monday, Wednesday and Friday—and another schedule, often on another station—on Tuesday and Thursday. In "grass-

cutting" an advertiser reaches more homes by rotating his audiences.)

There are exceptions, but most frequently Wheatena buys 26- to 39-week schedules which usually begin in late August or September. The company is especially partial to five-minute newscasts.

Women's programs are used by Wheatena in San Francisco and Chicago. One veteran industry observer told SPONSOR the cereal company was probably aiming for wider distribution in those cities. He pointed out that many advertisers use women's shows as part of their initial effort because they have a loyal following.

On the West Coast Wheatena uses a "grasscutter" schedule on the Don Lee stations in this way: On Monday, Wednesday and Friday of one week, Wheatena sponsors Bob Green (newscaster) at 8:15-8:20 a.m. The following week it sponsors the same program, but on Tuesday and Thursday. The Don Lee schedule started in September and will run through April. This is the usual Wheatena schedule—again, with exceptions. In New York, for example, Wheatena was on WCBS' Bill Leonard program (*This Is New York*) (9:00 a.m.) as early as August.

One radio industryite told SPONSOR it was his understanding that "if Wheatena gets a five-minute news show in the morning, they get 25% more in sales in the particular market than with other time periods and program types. I suppose the over-all idea of their campaign is that mamma and poppa are looking at the kiddies while the announcer is talking about how healthy Wheatena is."

The sales rank of hot cereal firms is generally hard to determine. But, informally, sources in the food industry list cereal manufacturers in this order: Quaker Oats Co. (Quick Quaker Oats, Quaker Oats, Mother's Oats, Quick Mother's Oats); Cream of Wheat Corp. (Cream of Wheat); Ralston Purina (Instant Ralston Cereal, Hot Ralston Wheat); Best Foods (H-O Oats, H-O Cream Farina); Wheatena Corp. (Wheatena); Campbell Cereal Co. (Malt-O-Meal); and Maltex Co. (Maltex, Maypl Oats). Interestingly Maypl Oats is also using morning radio and most others use air, too.

Wheatena is a family-owned company with its plant in Rahway, N. J., almost under the shadow of New York skyscrapers.

for quick, easy reference
to your copies of
SPONSOR
get the durable new
Sponsor binder

looks like a million . . .

costs only

\$4.

SPONSOR

40 E. 49th St.
New York 17

- ☐ \$4 one binder
☐ \$7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

Wheatena used spot television in a small campaign back during the 1951-'52 season but hasn't bought tv since. Reason? The company's budget is small and it probably feels that circulation is more important to it than visual impact.

Back in Wheatena's network radio days, the firm tried a great variety of programs.

In 1931 and '32 Wheatena sponsored *Raising Junior*, a thrice-weekly show on NBC. The next year, also on NBC, the firm had another thrice-weekly program, *Wheatenaville*.

During 1933 and '34 the company sponsored a daily program, *Billy Bachelor*, and the 15-minute *Ye Happy Minstrel*.

The next year Wheatena stayed with *Billy Bachelor*, dropped *Ye Happy Minstrel*.

From September to March in 1935-'36, the firm sponsored *Popeye the Sailor* three nights a week on NBC. The next year *Popeye* moved to CBS, where Wheatena continued sponsorship (from August through February) on Monday, Wednesday and Friday.

During the 1937-'38 season, Wheatena was on Mutual three times weekly, from 5:45 to 6:00 p.m. It sponsored *Mutual's Children's Corner* from September to March of 1938-'39 (5:45-6:00 p.m.).

The 1939-40 season saw a change in Wheatena's strategy. Switching from children's programs, the company sponsored *Hilda Hope, M. D.*, a half-hour Saturday morning program on NBC. Schedule ran from October through March and the program was the beginning of Wheatena's shift from seeking juvenile audiences to mostly-adult audiences.

Since World War II, Wheatena has used general magazines and newspaper supplements from time to time.

In 1946 it spent \$4,200 in general magazines; the following year, \$17,300, according to PIB.

During 1948 and '49, Wheatena used both newspaper supplements and general magazines; \$6,400 for newspaper supplements in '48, \$66,670 in '49; \$4,700 for general magazines in '48, \$10,996 in '49.

Newspaper supplements were used in 1950, getting a \$25,535 appropriation. Newspapers do not figure heavily in Wheatena's recent activity, underscoring the importance to it of spot radio.

★ ★ ★

PROGRAM MAIL

(Continued from page 33)

A mail offer on WPIX, New York, caught attention, too, and the card went out 1 October. The offer, a booklet on how to change a fuse, was made on an evening news show sponsored by Consolidated Edison. Our booklet arrived in a week accompanied by a printed form note.

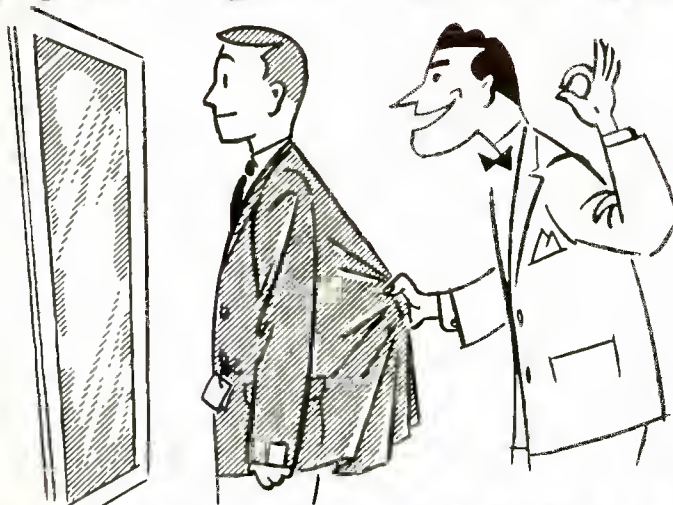
Obviously it's not possible to come to any sweeping conclusions about the handling of viewer mail from the 30-odd cards in this informal test mailing.

It could be, for example, that some of the mail handlers pay less attention to postcards than they do to letters. It may be, also that in the summer months mail is not handled as carefully as during the other three seasons. (Four of the postcards went out in mid-July, six during the first week of September.)

The fact that few major clients seemed to make it a policy to reply to fan mail does, however, suggest a few questions.

- Are the clients who ignore fan mail aware as a matter of policy that

DON'T BE FOOLED



ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 427 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

	STATION WHEC	STATION B	STATION C	STATION D	STATION E	STATION F
FIRSTS	274	112	6	0	0	0
TIES	34	34	2	0	0	0

Station on
'til sunset only

WHEC carries ALL of the "top ten" daytime shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:—



WHEC

of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco



NEW ARRIVAL!

**...BIG CHANGE
AT WVET**

A B C

Yes, the station with more local accounts than any other THREE Rochester stations put together has joined America's liveliest network! Result—improved programming . . . ever increasing audience . . . better-than-ever buys for advertisers in the rich Rochester-Western New York market!

5000 WATTS • 1280 KC.

WVET

ABC

Change To WVET Now

IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market
of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD

WEVD 117-119 West 46th St.
New York 19
Managing Director

this is being done? Or has the question of what to do with mail been cubbyholed in the press of other activities and let go by default?

- Do those clients who fail to answer viewer mail also fail to keep a box score on reactions to their program as shown in mail? (Such a box score has value as a guide in keeping the show sensitive to public taste.)

- Are those clients who have made a clean-cut decision not to answer viewer mail practicing false economy? Couldn't it be argued that any viewer who writes in to say he's seen the show is more than usually ripe to be favorably influenced toward the product by a note in reply?

SPONSOR has no pat answers to these questions but they're ones well worth study by agency and advertising firm executives.

For your guidance, then, in taking up the question of audience mail, here's some added background on the machinery of handling mail.

At the networks: Mail that comes into New York City stations of the network is sorted on the premises by network employees; mail that comes to outside New York affiliates is usually trans-shipped to New York or to Hollywood. Mail is then routed to agencies or in some cases directly to the client or to a mailing service hired to handle the client's mail. It's up to the client, the agency and the packager between them as to who gets the mail.

At agencies: Handling of mail varies between agencies and within any given agency it will vary with the account. Most agencies charge clients a fee if they answer mail or send out pictures of the cast. It's up to the client whether he wants this public relations service or not.

In addition to filling requests for pictures or information about the show, the agency will often make up a box score on mail reaction. Letters and cards deemed important will be passed up the line to account executives and then to the client.

Sometimes mail response to an air campaign serves as a valuable guide to the client in avoiding public relations mistakes. R. L. Harris, advertising manager of American Chicle Co., tells a story about how a prayer by the late President Roosevelt was followed up over the air by an announcement for American Chicle. Letters coming to the company pointed out that the juxtaposition was in bad taste and Harris

wrote to stations reminding them not to place commercials for the company next to material of a religious nature.

Harris says that his arrangement with Chicle's agency, Dancer-Fitzgerald-Sample, is that routine letters and cards concerning the firm's shows need not be passed on to him for reply. He takes up only those few letters which have direct relation to the company and usually these come in addressed directly to Chicle.

Thus SPONSOR's card to the *Date With Judy* program, mentioned previously, would not normally be answered.

Singer Sewing Machine Co., which sponsors another of the programs from which no answer was received, does have a procedure for answering all mail. Young & Rubicam, its agency, is paid on a fee basis to answer and keep a record of letters. Personnel at the agency said that letters or cards of a special nature (such as SPONSOR's card requesting literature about the Singer machine) are passed on to the client for handling. The advertising department of Singer said that its procedure ordinarily is to answer all such requests as the one we sent to them.

The agency for another client whose show had been written to without re-

**NOW
SERVING
HALF MILLION
FAMILIES**

**WOW
OMAHA**

**NBC
590
5000 WATTS**

A MEREDITH STATION

Room 280
Insurance Building

JOHN BLAIR & CO., Representatives

ply said: "Maybe the network still has the mail." If this were so, it would mean that deliveries of mail from the network to this agency were running six months behind. While the four networks between them get about 35,000 pieces of mail daily (radio and tv together) it's doubtful there are six-month backlogs.

If you want to delve further into the matter of mail, here are dates when SPONSOR did previous reports on listener mail:

On the subject of pressure groups and what you should know about mail from them, see the 13 August 1951 issue, page 30.

On mail handling and what organizations will do it for advertisers, see 14 March 1949 issue, page 25.

And if you want to have some fun and get a personal look at the subject, go out and buy yourself some post-cards. ★ ★ ★

49TH & MADISON

(Continued from page 15)

CIGARETTE STORY

Your story. "The cancer scare: Is cigarette copy making it worse?" [11 January 1954, page 40], in my opinion, was a very clear and complete summary of the present picture in the industry. I think the most effective thing was the emphasis put on the dual dilemma that faces the business. The first dilemma is that the health claims in advertising obviously have a bad effect on the industry as a whole although they have also obviously brought sales success to some of the users. Second is the dilemma that faces the business due to the fact that few people evidently believe any type of cigarette advertising.

On the one hand you may conclude that most cigarette advertising, including health advertising, is not believed and that perhaps health advertising is the greatest cause for this. The other side of the picture is that health claims must be believed due to sales.

When someone solves this paradox which the article delineated so well, the industry will be in a much saner position.

NAME WITHHELD ON REQUEST
Executive in agency with
cigarette account
(Please turn to page 131)

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

Them that has . . . GITS!

There's an extra punch in your advertising dollar on WDBJ! To demonstrate, look at these Promotion figures for the Fall Campaign (Aug. 30-Nov. 30):

Newspaper ad Lineage	31,195
Newspaper Publicity Lineage	7,057
Spot Announcements	545
Downtown Display Windows	14

plus stationbreak trailers, dealer cards and letters, and "Drug Briefs" and "Grocery Briefs" published monthly for the area drug and grocery stores!

WDBJ

Established 1924 • CBS Since 1929

AM • 5000 WATTS • 960 KC

FM • 41,000 WATTS • 94.9 MC

ROANOKE, VA

Owned and Operated by the TIMES-WORLD CORPORATION

FREE & PETERS, INC., National Representatives



WHBF +CBS

Adds up to—

**BETTER QUAD-CITY
COVERAGE AT NO
INCREASE IN COST!**

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF

AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "Milestones" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"Milestones" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"Milestones" for January:

"The First Civilized American"
Benjamin Franklin

"Our Friends Across the River"
Robert E. Lee

"Milestones" for February:

"A Few Remarks at Gettysburg"
Abraham Lincoln

"St. Valentines Day"

"Washington at Yorktown"
George Washington

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD

TORONTO • MONTREAL

in California
there are more than 2
BIG MARKETS!
Save 20% . . . Buy the Keyline

KSJO San Jose
KBOX Modesto
KGST Fresno
KHUB Watsonville

Represented by
RAMBEAU

New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group

Write, wire or call
for complete information

KWJJ
"Oregon Country
Happy Hunting Ground
for Smart Advertiser."
Take it from KWJJ — Chief of
the Northwest Independents —
there's good hunting for adver-
tisers who want buyers with
"plenty wampum". Advertisers
plenty smart who use KWJJ for
spot announcements with "big
sell" in "big" country.

National
Representative
BURN-SMITH CO., INC.

KWJJ
7011 S.W. 6th Ave.
**PORTLAND 5,
OREGON**

CHIEF OF
THE INDIES

dependent
Radio Stations

ROUND-UP

(Continued from page 49)

tors discussed by the social scientist and a panel of the agency's creative staff. Weiss said copy approaches submitted at the opening meeting included some very productive ideas, although the agency was seeking creative thinking — more than ideas *per se*.

The ins and out of farm radio were covered in New York recently at a meeting of the National Association of Radio Farm Directors. Among the successful users of farm radio advertising is the Ralston Purina Co., which has charts showing why it uses radio. Show him the picture looking over some of these charts are (l to r.) Phil



Alampi, past president of NARFD; Bill Brown, Purina radio-tv. Gardner Advertising Co., St. Louis; Harold E. Fellows, president of National Association of Radio & Television Broadcasters; Norman R. Glenn, editor and president of SPONSOR, and Mal Hansen, president, NARFD.

Ten reasons why advertisers and agencies will want to secure rights to show the *Vitapix Feature Theatre* are outlined in a colorful promotion piece which when opened is about three feet wide. The reasons are listed, with appropriate cartoon-type illustrations, on a separate accordion-folded strip. The Vitapix Corp., New York, will send copies of the folder to anyone requesting a copy.

As a sidelight to its uhf promotion preparatory to going on the air, WROW-TV, Albany, conducted a search in the Capitol District area for people whose initials were "uhf." Ursula Hartnett Fitzgerald, Urban Henry Fountain and Ursula Houle Forth, who responded to the search, were each awarded the title of station mascot. All three participated in the opening day

ceremonies and received a gift from the station.

Air views of eight cities covered by WREX-TV, Rockford, Ill., have been sent to advertisers and agencies by the station. The cities are pictured in a booklet labeled, "Something new under the sun." Copy explains that the new vhf Channel 13 station serves one million people "in the first big market west of Chicago." Market data facts are included.

WITH, Baltimore, announces it has signed one of the largest department store schedules yet run in Baltimore. The May Co. recently signed for 3,000 announcements for a 52-week period. Using a saturation technique, the announcements are being allocated during the week to the best selling days based on volume percentage. Kaufman-Strouse is the agency.

WION, Ionia, Mich., today hauled out the "S.R.O." sign for its Operation Sunday Punch following the signing of *Fran Warren Sings* by the C. H. Gladding Food Co. of Saranac. Operation Sunday Punch is built around sponsorship of transcribed shows on Sundays plus announcements during weekday shows. The Sunday shows run from 12 noon to 5:00 p.m. The plan allows advertisers to tailor schedules to their needs, provides for weekday on-air promotions of the sponsor's Sunday feature.

When the National Association of Secretaries of State held its 36th annual convention in Seattle recently 23 of the secretaries wanted to send reports of the convention to radio stations in their home states. The Washington State Association of Broadcasters provided the equipment and free transcriptions were made. On each of the 23 transcriptions, interviewing of the secretary was conducted by Carl Downing, manager of Washington's Radio News Bureau.

Salesmen of the "NL" stations—KNLY, Spokane, KXL, Portland and other affiliates of the Pacific Northwest Broadcasters — leave a booklet with new prospects after making sales calls. The booklet sums up how advertising policy "directs a great pow-

er"—the power to generate sales and profits. The XL stations, according to the booklet, want the advertiser "to receive the most for his advertising dollar" and have published the booklet as a service to advertisers.

* * *

WNAX, Yankton, S. D., is sending to advertisers 20 letter heads. They're the letter heads of companies which have advertised over WNAX and "show loyalty—not blind loyalty but loyalty fostered by real measurable results over a period of at least 14 years of continuous use . . ."

* * *

In keeping with Hollywood's motif, the White Advertising Agency, Tulsa, Okla., used what looked like a giant strip of motion picture film to announce the opening of its Hollywood office. In black with white lettering, the "film strip" announced that Miss Betty Newell would be secretary-manager of the office, located at 6351 Selma, Hollywood 28.

* * *

Wendy Barrie, motion picture actress since 1932 and pioneer television star, left New York to star in her

own program over three Midwestern tv stations. The program made debut 11 January, is being seen on WHIO-TV, Dayton; WKRC-TV Cincinnati; WTNV-TV, Columbus. Miss Barrie signed a long-term \$250,000 contract with the three stations for the program.

* * *

Walter R. Hennessey, a member of the Craftsman Insurance Co. board of directors, stopped by the firm's ad agency one day recently to watch the filming of some new tv commercials. There was a delay in the shooting, however, because one of the actors failed to show up. Finally Ramon H.



Silton, tv director of Silton Bros., Inc., the insurance company's agency, prevailed upon Hennessey to play the part of the insurance expert. Hennessey consented, and now viewers of *Pleasure Playhouse*, aired over WBZ-TV, Boston, see the sponsor himself deliver the sales message.

* * *

Celebrating the 28th anniversary of *Grand Ole Opry* program, originating on WSM, Nashville, the station held the Second National Disk Jockey Festival. About 400 disk jockeys from 40 states took part in the festival, along with 100 representatives from publishing and recording companies and music publications.

* * *

The second annual sales promotion meeting for advertisers was held by WTRY, Albany-Schenectady-Troy, early this month. The station showed the film, *It's Time for Everybody*, heard R. David Kimble, director of national promotion of BAB, give a radio pitch and then delivered WTRY's own sales story.

* * *

KGUL-TV advertisers soon will have their choice of origination points for programs they sponsor. The station is building a new studio on the top floor of the 19-story Prudential building in Houston. Main studios will remain in Galveston.

★ ★ ★

Within 15 Miles
of this tower

lives the greatest
concentration of
buying power served
by any single station
anywhere!

Ask
Hal Holman Co.
for the proof

WBEL
OFFICES AND STUDIOS
Rockford, Ill. - Beloit, Wis.

JANESVILLE
• BELOIT
5000 WATTS AT 1380
ILL.
"BASIC
INDEPENDENT"

• ROCKFORD

GODFREY
Not for Sale
in KC

but
you can buy
KUDL

The Top No. 1
independent sta-
tion in KC

✓ top programming
✓ bottom pricing

Call—Forjoe
for details

COVERS THE GREATER KANSAS CITY MARKET
KUDL
STUDIOS: 1012 BALTIMORE BUILDING

KUDL GREATER KANSAS
CITY TRADE AREA
Town to Town
Local Coverage
KOKO
KUDL—KANSAS CITY
KOKO—WARRENSBURG
KDKD—CLINTON

KC
Loves

RING AROUND A ROSY
A pocket full of posies
Last one down's a cry-baby!
The KMBC-KFRM Team has
welded a ring around the
"rosy" Heart of America. And
the pockets full of posies are
the nice green-backed kind that
always look good in the
pockets and purses of
advertisers who use The Team.
If your sales are down and
you feel just a little like
weeping, call KMBC-KFRM,
Kansas City, or your nearest
Free & Peters office, for time
availabilities on The Team.
The folks who can fill
your pocket with posies in the
great Kansas City Trade Area
aren't crying—they're too
busy buying the things
they hear about on
the radio station they
listen to most . . .

the **KMBC
KFRM** Team
CBS RADIO FOR THE HEART OF AMERICA



**SOLID COVERAGE
IN THE HEART OF**



**PROSPEROUS
CENTRAL ILLINOIS**



**DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA**

SELL IN...

**THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!**



National Representative George W. Clark, Inc.

Newsmakers in advertising



George B. Storer, president of Storer Broadcasting Co., at SPONSOR's presstime was preparing to assume control of WXL, Cleveland, and KPTV, Portland, Ore., about 1 March pending FCC approval. Storer bought Empire Coil Co., which owned the stations and also makes electronic parts, for about \$10 million. Storer will sell one of the outlet to meet FCC multiple ownership rules. When still in college Storer began own gns station business; successful use of radio nvertising led to purchase of WSPD, Toledo.



Duane Jones, following action of New York State's Court of Appeals in sustaining a jury award of \$300,000 issued in 1952 against eight former employees of Jones, now is starting equity action against Scheideler, Beck & Werner, Inc., ad agency formed by some of the former employees. Jones' suit against SB&W was seprated from the suit against the individuals by court order. In the new, separate action against SB&W, Jones' attorneys will seek a court order compelling on account of profits on business taken from Jones.



William W. Bryan is a newly-elected vice president of Free & Peters, radio and tv representation firm. Bryan has been manager of the Detroit office of F&P for the past 10 years. H. Preston Peters, president of F&P, in nnnouncing Bryan's election following a New Year's meeting of the board of directors, said, "This recognizes the increased importance of the Detroit nren as a mnjor center for notional spot brood-casting business, and reflects our confidence in the continued prosperity of Midwest ndvertisers."



Eugene Accas, formerly director of network radio sales development for ABC, Inst month was appointed head of the newly constituted sales promotion department for ABC Radio. Shortly after assuming his new post, Accas told SPONSOR: "ABC Radio is n flexible network. We change programing to attract today's audiece. We change sales pntterns to attract large and small advertisers. . . . ABC Radio is n tenm operntion. All work in synchronization to produce nn efficient, effective network. This is no change."

49TH & MADISON

(Continued from page 127)

RATING SERVICES

I appreciated very much your "What's wrong with the rating services?" article in the December 28 issue [page 34].

Would you be good enough to send me 25 reprints of the article? Thank you, and keep up the good work.

JOSEPH L. TULLY
Radio and Tv Director
John C. Dowd, Inc.
Boston

• No reprints of "What's wrong with the rating services?" are available. A limited number of extra copies of the 28 December issue can be had at 50c apiece.

PROGRAM GUIDE

We have noticed with interest in your December 14 issue of SPONSOR the notification about your new program guide ["New SPONSOR program guide will be tool for timebuyers," page 44].

We are very interested in receiving five copies of this "1954 SPONSOR Guide to Station Programing" as soon as it is available.

At present we are only taking two subscriptions to SPONSOR, so that if the additional three copies cannot be sent free of charge, will you please inform us how we might obtain them.

DUANE R. DAY
Librarian
Campbell-Mithun, Inc.
Minneapolis

• Every subscriber to SPONSOR will receive a copy of the "1954 SPONSOR Guide to Station Programing" free of charge. Additional copies cost \$2 each.

TVAB

Your article, "Should there be a Television Advertising Bureau?" [30 November 1953, page 29], is very interesting.

There is no question in my opinion that the television industry must have its advertising bureau, if it expects to do a good, unwasteful job for advertisers and agencies.

If a TVAB can do as good a job with this medium as Kevin Sweeney has done for Broadcast Advertising Bureau it will be a highly successful operation.

DON SEARLE
Executive Vice President
KOA, Denver

LOOK

what a single year of SPONSOR brings you . . .

55 carefully-researched case histories containing the dollars-and-cents values of radio and tv advertising.

14 articles on media evaluation—how advertisers select media and markets; testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.

12 major stories on radio and tv research.

13 feature stories dealing with programs, costs, talent, trends.

91 capsule tv case histories

91 capsule radio case histories

26 network camparagraphs (13 tv and 13 radio) showing the complete log of network programs, time segments, costs of shows, sponsor and agency of each.

26 sparkling comments on radio and tv commercials by Bob Foreman who also reviews commercials for SPONSOR readers.

13 SPONSOR-Telepulse ratings of syndicated films in markets ranging from one tv station to seven.

AND

a dozen other important tools and services to help you use and understand radio and tv better.

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fastest-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME

FIRM

TITLE

ADDRESS

CITY

ZONE

STATE

check one: ☐ \$8 one year (26 issues) ☐ \$15 three years



Dept. stores and tv

If everyone followed the logic of Bernice Fitz-Gibbon, recently resigned advertising director of Gimbels New York, television would be a medium without advertisers. Instead, television can look back on a 1953 in which its billings came close to half a billion.

Said Miss Fitz-Gibbon in speaking of a medium which has reached this billings figure in little more than five years of commercial operation:

"The commercials are an intrusion, an outrageous interruption in the entertainment which is the primary business of television. The commercial is a grim penalty."

Miss Fitz-Gibbon made this scathing observation while telling the 43rd annual convention of the National Retail Dry Goods Association that department stores should avoid "dipping a

tentative toe into television." Stick to newspapers, she advised, for they are "the best advertising medium on earth or in the air."

Admen long experienced in radio and television would be inclined to throw up their hands at Miss Fitz-Gibbon's attitude. She is speaking more like a retiring academician than a retiring veteran of hard-sell retail advertising.

She is projecting her own dislike for commercials as an "interruption" into her judgment of television as an advertising medium. This is the most fundamental mistake you can make about radio or television. Miss Fitz-Gibbon should judge the medium on the basis of what it has done for advertisers not on the basis of her personal viewing tastes.

To say that department stores make a mistake when they dip a "tentative toe" into television is to condemn experiment. This is hardly a point of view which goes in keeping with Miss Fitz-Gibbon's own personal background as an innovator and experimenter of renown in the field of retail copy.

* * *

Crusade for Spot Radio

After nearly one year of existence the accomplishments of the Crusade for Spot Radio were revealed to a nine-man station advisory board meeting in New York in mid-January.

The report was presented by Reg Rollinson of the Station Representatives Association, sponsors of the Cru-

sade. The result was the decision to attempt to raise \$60,000 by volunteer radio station subscription, approximately three times as much as the \$22,000 1953 budget.

In his crisp factual report Mr. Rollinson presented a number of case histories involving a soap product, a farm product, a food product and others which were shown the way to a bigger and better use of Spot Radio as the result of Crusade activity.

He also pointed to the effectiveness of the Spot Radio clinics which helped account executives, ad managers, and heads of large firms to explore the possibilities of Spot Radio. As another facet of Crusade accomplishment numerous service assistance to agencies and advertisers, including 12 such examples to a single large agency in one week were revealed.

All this convinced the station reps who are back of the Crusade, and the newly appointed Advisory Board, that the growth of Spot Radio from about \$105 million in 1948 to \$135 million in 1953 is just the beginning. Crusade proponents believe that BAB, despite its outstanding efforts on behalf of the radio medium, can not do a pin-pointed job for Spot Radio. The Crusade was created to fill the gap, and BAB has helped it materially.

Radio is not yet fully geared to its top selling job. But indications are that because of the BAB, the Crusade and outstanding individual efforts by reps and stations, this deficiency is fast fading.

Applause

Film is \$60 million business

In just eight short years, the tv film syndication industry has grown from absolutely nothing to become a major entertainment business.

After rounding up the business forecasts of dozens of major producers and syndicators in a two-month study of video films, SPONSOR predicts that the gross business in tv film (not counting film commercials) during 1954 will hit an all-time high of \$60 million.

Many problems have been tackled and solved. A whole new pattern of film selling has developed. New properties, new companies and new star names have appeared on the scene. (See section on tv films, page 51.)

Producers have faith in their film products, and in the future of tv. Many have invested heavily in color film production, and are waiting for the day when the number of color-equipped stations and tv homes will catch up with them. Others are looking into the possibility of producing tape-recorded shows for syndication.

Syndicated films are now an integral part of the national advertising scene, too. A number of leading national and regional clients are now basing sizable percentages of their broadcast advertising plans on the use of first-run non-network tv film. Others are buying well-known rerun packages for multi-market spotting.

Creative research on the part of sellers of syndicated tv films has done a lot to establish tv films and to help ad agencies in their planning. The big business in reruns today, for example, stems largely from the uphill selling job the film industry tackled in order to prove to clients that a pre-sponsored show was often a good buy. Creative sales planning, such as the "starter package" evolved by some syndicators, is helping many a new tv station to get on the air with top-quality shows and a sponsored schedule.

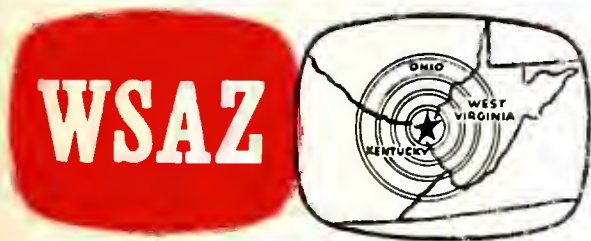
SPONSOR is happy to salute in this issue the many pioneers who have helped build this still-growing segment of the U.S. film industry.

CONSIDER THE ERG

It's the physicist's yardstick for a unit of energy or work. A single erg is pretty small. It would take many trillions of them to measure the amount of money-making work that goes on here in the industrial heart of America.

Within the 114 counties that WSAZ-TV (and *only* WSAZ-TV) covers, you'll find a prodigious concentration of the nation's busiest manufacturers. Their steady payrolls swell the buying power of this area to over four billion dollars—a happy hunting ground for all kinds of advertisers.

More and more of these advertisers are putting extra ergs into their budgets by enlisting WSAZ-TV to reach the prosperous families of this wealthy region. Why don't you do the same?



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3—100,000 watts ERP—NBC-CBS-DuMont-ABC

Affiliated with Radio Station WSAZ.

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency



With plants in Huntington and Charleston employing a combined total of over 3,000 people, the Owens-Illinois Glass Company is one of many major industrial companies whose payrolls contribute steadily to the wealth of WSAZ-TV's area.

You've got to
ACT FAST!

**1/2 sponsorship of WASHINGTON SENATORS
Baseball Games on radio now available!**

This is the hottest buy in Washington, D. C. It's going to be snapped up in no time. You'd better act fast. Call your nearest John Blair man—listed below . . . or HERMAN PARIS, collect, STerling 3-3800, Washington, D. C., for details. Don't dilly-dally. This can't last long!

The sports station in the nation's capital

WWDC

Represented nationally by John Blair & Co.

BOSTON—Statler Office Building, 20 Providence Street, Boston 16, Massachusetts Phone—Hubbard 2-3163
CHICAGO—520 North Michigan Avenue, Chicago 11, Illinois Phone—Superior 7-8659
DALLAS—Ria Grande National Building, Field and Elm Streets, Dallas, Texas Phone—Randolph 7955
DETROIT—524 Baak Building, Detroit 26, Michigan Phone—Woodward 1-6030
LOS ANGELES—6331 Hollywood Boulevard, Los Angeles 28, California Phone—Granite 6103
NEW YORK—Chrysler Building, East, 150 East 43rd Street, New York 17, New York Phone—Murray Hill 2-6900
ST. LOUIS—1037 Paul Brown Building, St. Louis 1, Missouri Phone—Chestnut 5688
SAN FRANCISCO—3012 Russ Building, San Francisco 4, California Phone—Dauglas 2-3188